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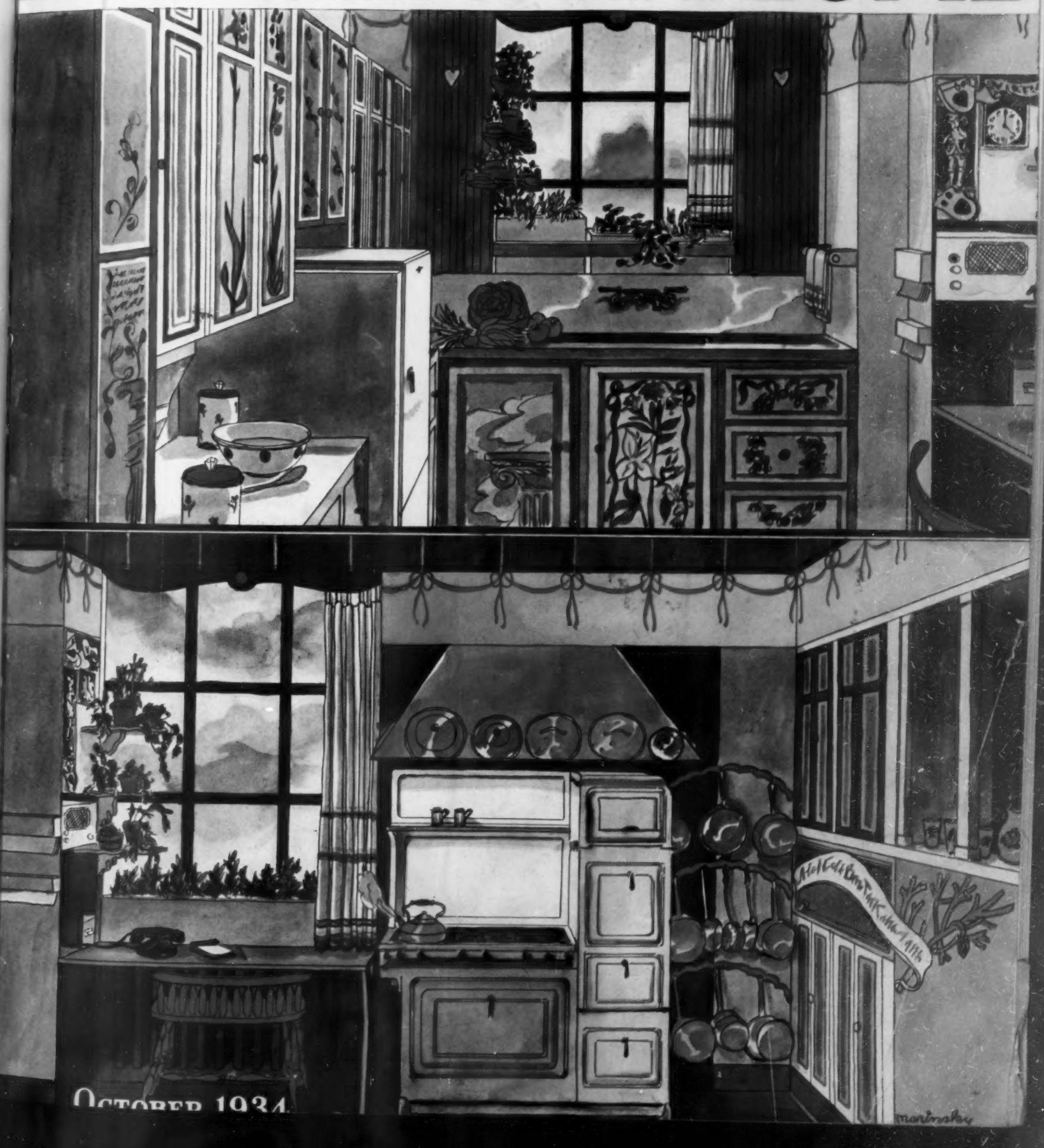
The AMERICAN HOME



OCTOBER 1934

YES, HONEST-TO-GOODNESS BEDROOM RUGS, AT LAST! And, what's more, they are so inexpensive that every bedroom can afford one. This is the first time there's been a whole line of rugs, styled for bedrooms, in grand bedroom colors and just the right sizes. Masland Bedroom Rugs and Carpets are a blessing to women who have been shopping hopelessly for a rug that "might suit" or using a cast-off rug in the bedroom, robbing it of charm.

The prices are budget delights. For instance, the rug illustrated, an all-wool Masland Mossgrain, is only $18.50 in the 6′ x 9′ size. Other qualities in Masland Bedroom Rugs are Thrift-Arts, even lower priced, and Texminsters, only slightly higher.

Styled by one of America's foremost decorating houses and made by one of the oldest, most experienced manufacturers. Leading stores everywhere have Masland Bedroom Rugs. A letter will bring you the name of your nearest dealer and also the booklet, "Come Into The Bedroom." W. & J. Sloane Selling Agents Inc., 577 Fifth Ave., New York City.

"Good job, dear! Who would have thought an inexpensive rug would make such a difference?

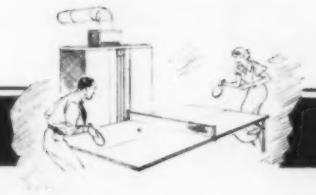
"Don't thank me. Thank the Masland people who made the rug."

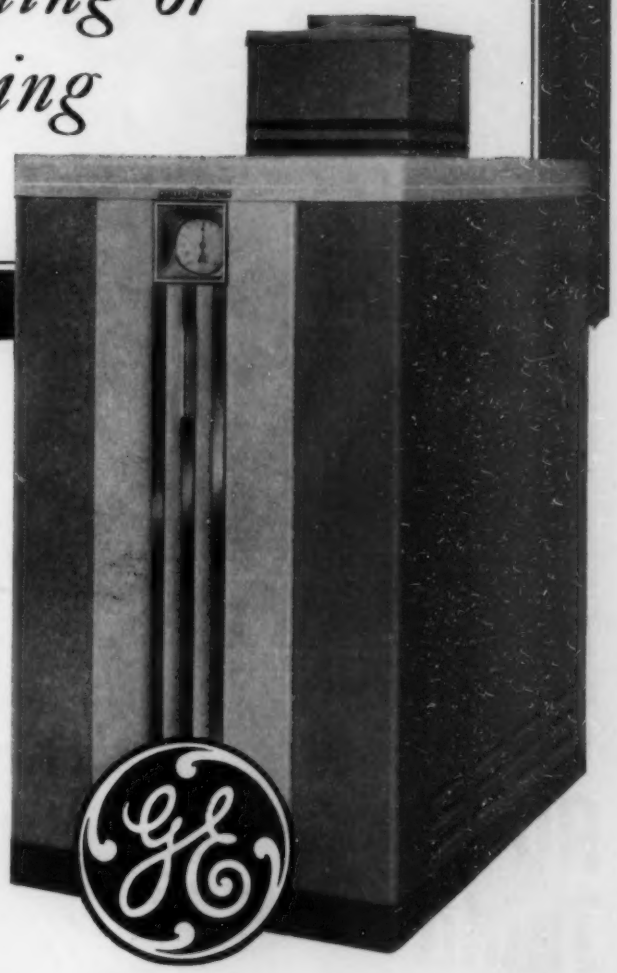
Masland
Bedroom Rugs

C. H. MASLAND & SONS, INC., CARLISLE, PA.

NEW G-E GAS FURNACE

for economical heating or Air Conditioning





EVERYONE would like to have gas heat, but many people think it's expensive. Gas heat is not expensive with the G-E Gas Furnace because it is not merely a burner to be stuck into an old boiler. It is a complete, coordinated unit and therefore gives you more heat from less gas.

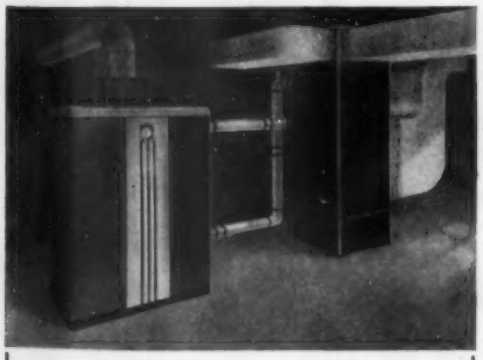
That is one reason why the G-E Gas Furnace is economical. The boiler sections are so designed that heat is literally scrubbed out of the flames and hot gases. The larger models are equipped with a waste-heat saver that cuts off the flow of cool outside air into the firebox the minute the burners shut down. This saves accumulated heat, and alone cuts fuel bills about 10%.

The furnace is economical to install and maintain. Service costs are either very low, or there are none at all. In design, it is beautiful enough to grace any basement, rumpus room or play room.

G-E trained air conditioning experts in your locality will be glad to tell you, without the slightest obligation, just what the G-E Gas Furnace with or without Air Conditioning will cost you to buy and to operate.

You can have year round conditioning—i.e., warmth in winter and cooling in summer, or winter conditioning only. And you can condition part of your home, or all of it, just as you wish. If you prefer, you can obtain automatic heating alone immediately, and add the conditioning at a later time.

Below: Installation of G-E Gas Furnace and G-E Air Conditioner type AA-3



G-E Gas Furnace AIR CONDITIONING

In Winter: Supplies house with warmed, cleaned, humidified and gently circulated air.

In Summer: Supplies house with cleaned, gently circulated air and can be arranged to draw air from the cooler basement, or outdoors—or to mechanically cool and dehumidify by addition of refrigerating equipment.

Advantages of G-E GAS FURNACE

Boiler, burners and all controls coordinated in design for greater efficiency and economy—all built and backed by G-E.

Automatic day and night control of temperature during heating season. Merely set the thermal control once, and then forget it.

Safety controls operated by gas, insuring positive operation, even in case of electric current failure.

Automatic secondary air control to conserve heat, reduce fuel consumption.

All mechanism and controls, enclosed in beautiful lacquered jacket, are tamper-proof, yet easily accessible.

NOT a "gas burner"

Don't confuse the G-E Gas Furnace with the conventional gas burner that goes into the ashpit of an old boiler. That type of heating is like putting a gasoline engine into an old buggy and expecting to get modern automobile performance and economy.

CLIP AND MAIL TODAY!

AIR CONDITIONING DEPT. A. H.-10
General Electric Company
570 Lexington Ave., New York

I want to know the cost of installing and using in my home the (check)....G-E Gas Furnace....G-E Gas Furnace Air Conditioning.

Name.....

Street and No......

City and State.....

GENERAL ELECTRIC GAS FURNACE

THE AMERICAN HOME. October, 1934. Published monthly. Vol. XII, No. 5. Published at 501 Franklin Ave., Garden City, New York. Subscription price $1.00 a year. Canada $1.50, Foreign $2.00. Entered as second class matter at the post office at Garden City, New York, under act of Congress, March 2, 1879.

All India

Jan. 26 From New York

The Complete Mediterranean

East Coast Africa

Epic Cruise of the "Columbus"

In cooperation with Thos. Cook & Son

Cruise of astounding contrasts during 86 days, more than 20,000 sea-miles, 32 ports — made possible by the swiftness of the **Columbus.** Templed groves of India, thronged cities, towering Himalayas, the mid-ocean Seychelles; pretty Madeira to vast, jungle-roofed Madagascar; festive Riviera to Tanganyika athrob with tom-toms; the Athenian Acropolis, and Somaliland whirling with tribal dances. Return from France, England, Germany, at your will, by **Bremen** or **Europa.** First Class, $1340 up; Tourist Class, $775 up; including a comprehensive program of shore excursions.

Jan. 12 From New York

Around the World

Classic Cruise of the "Resolute"

In her new silver-gray regrooming the **Resolute** sails on the Eastward globe-circling cruise that is the life-time ambition of thousands. More ports than any other world cruise, the 40 treasure stores of 29 lands. Arrivals timed to ideal seasons and days of colorful pageantry. Every single detail of itinerary, of shipboard life, of shore excursions perfected through years of experience. A velvet voyage over the Mediterranean, India Ocean, visiting Bali, Ceylon, Penang, Java, Siam, the China coast, Japan, Hawaii, Panama, West Indies — over 32,000 miles. First Class only, and with excursions included, $1750 up.

in the Art of Travel

On the Atlantic, the fastest way to France, England, Germany by the **Bremen** and the **Europa**—that swift flight of most gracious living between America and Europe.

Cruises in the Grand Manner

Cruises that hold to a great tradition. That combine extensive and rich itineraries with mastery of navigation; all-thoughtful, courteous service with cuisine of the highest artistry; sparkling entertainment with provisions for perfect rest and relaxation; ideal cruise ships maintained in immaculate splendor. The **Resolute** Classic Cruise of January 12, Around the World. The **Columbus** Epic Cruise of January 26 through the Mediterranean, to India and over the East Coast of Africa. The **Reliance** on the Winter and Spring series of cruises through the West Indies to South and Central America.

Through dexterity, capability, courtesy evoking for you from ships and voyages the ineffable magic of life without care.

West Indies Cruises

The **Reliance**, sistership of the world cruising **Resolute**, sails this Winter and Spring in a series of two and three-week cruises to the blissful isles Caribbean and exotic ports of South and Central America. Inspiring events of the highest social standing.

North Cape Cruise

June 28, 1935, the **Reliance** sails over her famous course of Iceland, North Cape, Norway's fjords, Northern Wonderlands, Baltic Capitals and Russia. The perfect Summer vacation.

Incidental Cruises

Before the Classic and Epic Cruises of this January (see opposite page), the **Resolute** and the **Columbus**, besides the **Reliance** and others of our ships, offer cruises of four and five days or longer, delightful miniatures of our major masterpieces, ideal for week-ends and over holidays ... May we mail you announcements of our cruise programs?

Illustrated Literature from Your Local Authorized Travel Agent, or

Hamburg-American Line
North German Lloyd

We invite you—

The American Home extends a cordial invitation to its readers to visit The American Home Kitchen at our offices, 444 Madison Avenue, New York City.

The American Home Kitchen is open to visitors every week-day, from 1 to 5 P. M. Special appointments made for out-of-town visitors who may find these hours inconvenient

The American Home Kitchen

Sink and dishwasher unit—opposite page. Monel Metal sink with crumb strainer. General Electric dishwasher unit at left. Monel Metal working space extends to left of dishwasher, Monel Metal splash board on three sides. Sink and dishwasher faced with Hoosier cabinets for cleaning powders, brushes and rack for dish cloth. Small drawer for dish towel storage. Two built-in vegetable bins beneath it. Floor, Armstrong's Oriental Blue linoleum with yard-square insets of Canary Yellow

Above, Magic Chef gas range, white enamel, with Lorain Regulators on both ovens. Warming closet above, pot storage space at bottom, broiler with self-draining pan to prevent drippings catching fire. Six non-clog burners for flames from very low to extreme heat. Copper hood made to order by Duparquet, Huot & Moneuse Co. with turn-back edge for cover storage, and equipped with concealed ventilating fan. Scalloped copper pot racks from same firm. Chrome and blue "Consort" Telechron electric wall clock. RCA Victor Superheterodyne radio, Scot Tissue towel rack, telephone and American Home Menu Maker at shelf desk. Herbs in window boxes courtesy of Mrs. Helen M. Fox

For the past year the Editor's own kitchen has been used for experimental and testing work for The American Home. However, on moving to new offices, space was allotted for a kitchen that would be open for inspection to all American Home readers who might wish to come in for ideas or for advice. Our new kitchen has just been completed, with two views of it on our cover, and the actual photographs on these pages.

We do not call it a model kitchen, for while we sincerely believe that it is all of that, it is also something more. It is, in every sense, a real home kitchen, even though Radio City's Towers rise outside the west window. Into it has gone all the experience and knowledge of the many homemaking women on the Editorial Staff of The American Home. Scientific, in the sense that all working units, equipment, etc., are the latest, most efficient procurable, and planned with scientific precision for step-and-labor saving, it is in no sense an awesome laboratory except as a home kitchen is a laboratory for all that is new, wholesome and practical.

Here you will find no intimidating rows of stoves, refrigerators, and impossibly-priced equipment. It is equipped in exactly the same way any home kitchen should be equipped. Everything in it is new, but everything in it is also within the possibility and price-range of the average American Home kitchen. Everything in it has been carefully weighed as an investment that must pay its way in daily use. There are

Cooking unit of Hoosier cabinet units and General Electric refrigerator. Refrigerator equipped with foot pedal, inside electric light. Hoosier cabinets with built-in bread box, flour sifter and sugar bins. General Electric refrigerator and dishwasher-sink combination from Rex Cole

On opposite page, the butler's pantry end of our kitchen. Specially designed cupboards open from both kitchen and pantry sides. Wall opening for pantry light and ventilation. Butcher's block serves as our kitchen table

All kitchen walls, cupboards and furniture were painted with Wallhide paint, major wall space being white semi-gloss and ceilings a dull brick red. Decorations are our own mixtures of Wallhide colors, then covered with a thin, transparent varnish for easy cleansing

no fascinating little gadgets used once a year for state occasions. There is, however, every possible need not only for keeping and preparing foods, but EVERY need for preparing the well-rounded, distinctive meals which the average smart young modern hostess demands for the usual social amenities, as well as for her own family. It is in no sense a laboratory, but a sensible, workable, efficient home kitchen, completely equipped for the heavy duty, every-day needs of an average American home.

Our own office staff call it a "story-book" kitchen. Perhaps it is. But why not? If ever we need to be transported out of the realm of monotonous, irksome daily tasks into the land of imagination and color, surely it is the hours we spend in our kitchen. Ourselves, we call it a Swedish kitchen, but hesitate to label it such officially. In no instance have we sacrificed 1934 efficiency to keep it a strictly peasant kitchen. But the cheery, lovely colors, the gay disregard for traditional color combinations —these we have frankly stolen from Swedish story-books in an endeavor to make every hour spent there a happy, cheerful one, even though the serious business of preparing wholesome meals for American families must, if one is intelligent, be carried on in the most efficient, business-like manner. Color, cheer, green things growing, a radio keeping us informed—these in no way interfere with our baking and our dishwashing, and how much more pleasant these monotonous 365-times-a-year jobs become!

Afraid, lest like so many charming things seen only when completed, our readers might think we had perfect conditions with which to start, we took pains to make the photograph in the lower corner of page 264. Here, if ever, was a discouraging problem. Ugly pipes, radiators, and bleak walls. Windows equally bleak and much too large. A room too long and narrow for efficiency.

The long and narrow of it was dispatched to a shorter path by building cupboards and a door frame at one end, forming a butler's pantry and reducing the kitchen itself to a perfect rectangular floor space. Window boxes, planted with Thyme, Chives and Mint; Parsley, Sage and Rue; Bergamot, Chervil, Fennil, Tarragon, Basil and Hyssop. Green things growing. Spicy, pungent greens that might die a horrible death in our soups, but serve a useful life and make Radio City's Tower a mere rock pile by comparison.

Our ice-box and our stove, these we wanted clean and white. But doesn't too much white remind you just a little of an operating room? It does us—and gives us some kind of a ground-gripper-efficiency complex when all the

Federal chip-proof stainless enamelware

We selected "White Beauty" and find it all of that. White with black edges, handsome Chrome covers surmounted with Bakelite knobs. Special virtues are its chip-proof qualities; perforated edges on covers which allow for straining without raising scalding, steaming lids; flavor seal covers; quick heating black bottoms; and fuel saving straight sides. Itemized list follows:

9-cup drip coffee maker
1½-qt. double boiler
4-qt. vapor-seal steamer
4-qt. vapor-seal Dutch oven
2 food saver sets
11" flavor-seal covered fryer
3-qt. strainer cover sauce pan
2-qt. strainer cover sauce pan
1-qt. strainer cover sauce pan
Duette sauce pan set

time we want to BE efficient, but have no intention of LOOKING efficient. Mondays, maybe. But 'long about Thursday, don't you, as we, take on an orchid-complex, want to be the little woman dainty and sweet and feminine? We do. We just can't bear to be reduced to efficient automatons. Then by golly, only color and cheer can sustain the illusion. And we jolly well saw to it that OUR kitchen would help us on our irksome, efficient way. Flowers that ne'er grew in field or stream, Old Mother Hubbard's woeful rhyme on the broom closet, wreaths and ruins and even a bold knight to guard our little wall clock; rows of shiny, gleaming pots and pans; the whole rainbow pulled down and used.

Do you follow us in our kitchen philosophy? We hope so. Kitchens used to be big and odorful and spicy. Then they told us they were inefficient—and heavens, how we did hop to it and prove we could keep up with the times as well as that homely, sensible

Canister set, cake cover with glass plate, drippings jar, waste basket, foot-pedal garbage can, Lux porer, and waxed paper holder (Shown on page 264) all besprinkled with bright red cherries on Empeco white japanned ware. White Catalin knobs on red lids

Baking and roasting pan
Jelly Roll pan
Cooky sheet
Oblong biscuit and cake pan
Muffin tin
Vapor-seal roaster (black bottom)
Small round roaster
Bean pot
Percolating asparagus cooker
Beadless edge double boiler (black bottom)
Beadless edge deep fat and French fryer
Beadless double lipped Windsor sauce pan
Chromium plated vapor-seal covered pan (black bottom)
Round vapor-seal covered baking dish
One-quart coffee percolator
Alumilite colander and vegetable rinser
4 assorted square layer and oblong cake pans
Pudding pan
6 individual deep dish pie plates
Angel food cake pan
Spring-Apart torte and cake pan
3 sizes, 1 each, pie plates
Ring molds, with matching individual molds
10¾" vapor-seal covered fry pan
Skimmer
Strainer ladle
Dipper
Cake and egg turner
Omelet and double fry pan
Alumilite strainer and colander with handle
Alumilite dessert pan
Sugar shaker
Small muffin and corn cake pan
Round griddle

Mirro aluminum

Besides giving us sturdy wear, many of these utensils have quick-heating black bottoms, Thermoplax insulated handles with special lock that prevents handle turning, and vapor-seal covers for waterless cooking. Itemized list of selected utensils appears at right, above

Kitchenaid food preparer

The three necessary speeds, a bright but easily-kept-clean finish, light, yet with a motor powerful enough for heavy duty, and attachments for every irksome duty known to housewives, seemed to us all one could ask in a single piece of equipment—and are our reasons for putting Kitchenaid in our kitchen. Equipped with small and large mixing bowl; whip; dough hook for mixing and kneading doughs; splash cover that fits four strenuous attachments; vegetable slicer; shredder plate; colander and sieve set; fruit juice extractor; can opener; pea sheller; knife sharpener; silver buffer; coffee and cereal grinder; oil dropper; ice-cream freezer; and last, but certainly not least in the list of attachments, a food chopper set

In circle, Sift-Chine sifts double with a single effort, new spring handle instead of Organ-grinder motion. Cake racks, household scale, vegetable brush, potato ricer and masher. All from John Wanamaker

woman next door. Then they fed us lip-stick red, black and white. Some of us balked and halted—and compromised with cork-and-aluminum what nots, while our smarter neighbors plunged and went all-modern.

The moral? None. Going modern is like being a waiter. You're just born that way—it can't be acquired. Modernists and waiters are born—not made. The woman

Revere copperware

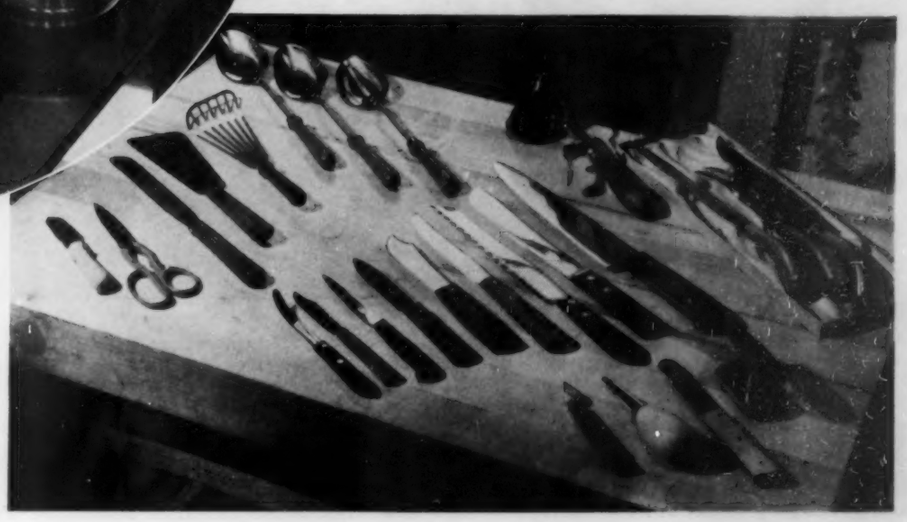
Solid, heavy gauge copper for rapid heat conducting, Chromium lined, that does not discolor. That, plus its undeniably good looks and unusually convenient sizes, put the following items in our kitchen:

Nest of double lipped sauce pans
2-qt. covered baking dish with brass handles
1-qt. shallow baking dish, brass handles (both have removable handles for taking them in or out of oven)
Two 10" skillets or fry pans with rosewood knobs and handles
2-qt. tea kettle
1-qt. shallow sauce pan with cover
Small, shallow sauce pan with cover

who likes her kitchen to look like a small imitation of a hospital operating room, will scoff at our gay kitchen as childishly "homey." And we'll probably never have the opportunity to tell her we think hers sterile, devoid of imagination and humor—two qualities as needful in the kitchen as in the parlor. More so, did you

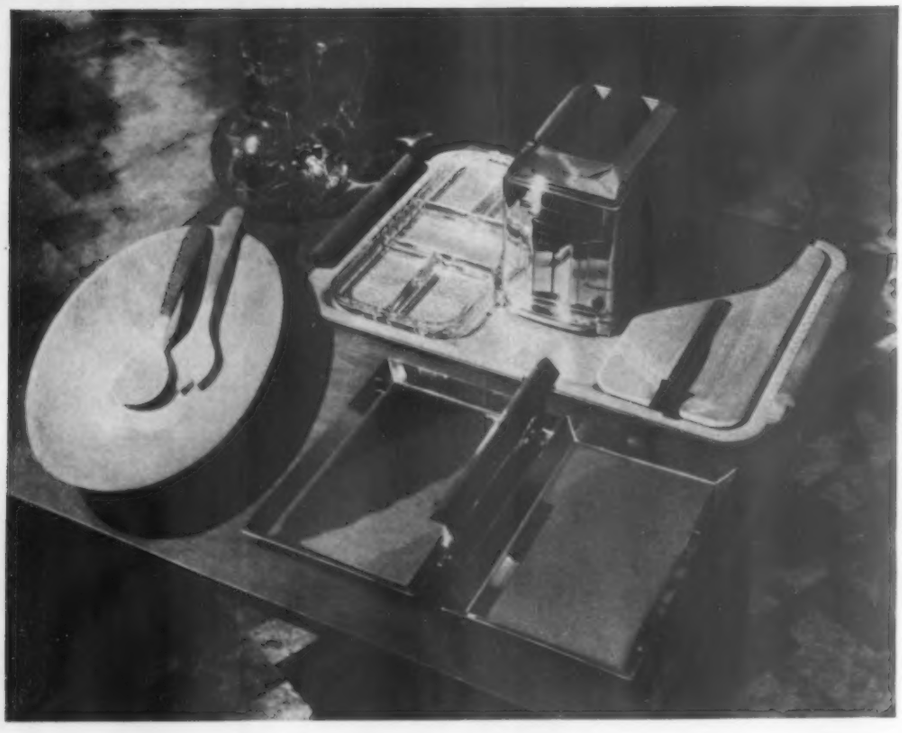
Time and temper savers

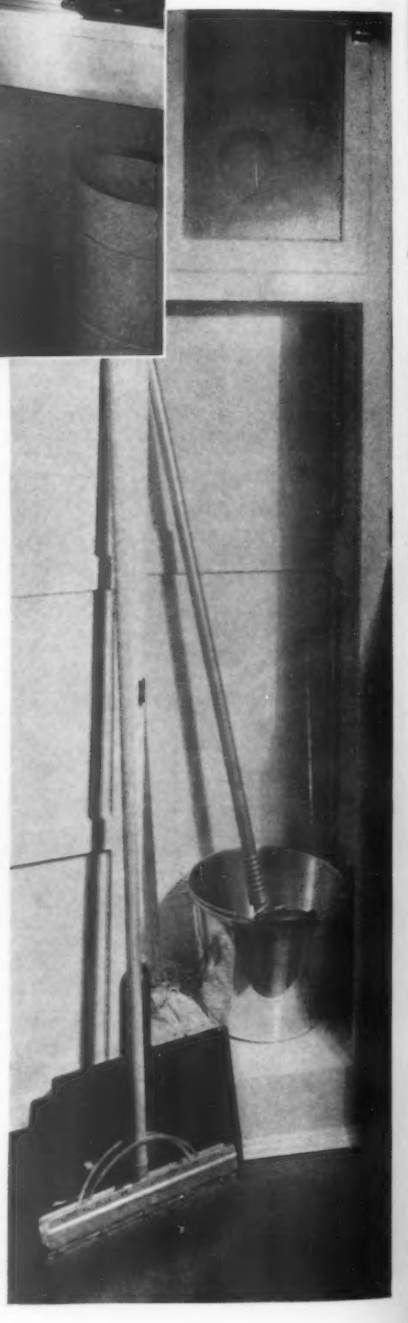
Ranking first in this circle of friends, is the portable Hamilton Beach Food Mixer. Although equipped with two sizes mixing bowls and double beaters, we placed this in our pantry for very special reasons. A single agitator for mixing malted milk or other drinks. Second, a one-piece, easily cleaned and attached juice extractor. A machine priced so that it is no extravagance to keep one for all the little, messy butler's pantry jobs, for which one does not ordinarily use a heavier mixer. A Taylor deep-frying thermometer; candy and jelly thermometer; ice-box thermometer; and roast meat thermometer. Inexpensive—and necessary. Glass spice jar tray, enough jars for ALL spices, and shaker tops. Lewis & Conger. A Teleminder which fits the bottom of our kitchen telephone and conceals on its person otherwise elusive, dog-eared kitchen telephone numbers. Nest china bowls, R. H. Macy & Co. Gay painted tray, autographed by L. Gaba. From B. Altman & Co. A gadget which makes any plate a cake dish holder from Star Tool and Dye Works. And, of course, a Futura Whistling Tea Kettle, of shining copper



➤➤ Starting at lower right, and reading up. . Anchor can opener; sea food opener; clam knife; screw jar opener. Second row, grapefruit knife; three sizes paring knives, one with cleft edge for scooping, a large, heavy one for heavy vegetables; fish knife with scaler edge and corrugated, non-slip handle; three sizes kitchen knives; bread knife (all Universal Stainless Steel); an ice-cream scoop, also used for shaping croquettes; and a curved bone handled carving set. Inside row, apple corer; Wiss kitchen shears, serrated edge especially useful for cord and twine, handles form a nut cracker with bottle opener at end; long and broad spatulas; batter beater; three aluminum mixing spoons. All from R. H. Macy & Co.

ALL PHOTOS
by
F. M. DEMAREST





And here, above, is our pantry, made from unwanted space in the kitchen, and providing that necessary serving space and second sink every kitchen needs. Walls on three uncupboarded sides are washable Sealex in a soft, pinkish marbleized design. Monel Metal "Straightline" Sink with splash and drain board. Metal hamper for soiled table linens. Chest at far left has two partitioned silver drawers lined with napless, nontarnishable fabric supplied by Myron B. Levy Co. Pantry equipment includes a Toastmaster Hospitality Tray, with set of five glass hors d'oeuvres dishes, a cheese board and knife, and Toastmaster for two slices. A chromium "Stowaway" tray, with walnut handle, folds in half. From Manning-Bowman. A wooden salad set, just right for usual family use, from The Chapman-Sargent Co., and a white glass pitcher with red flowers and yellow canaries for tomato juice, from Mitteldorfer Straus

Pyrex ovenware

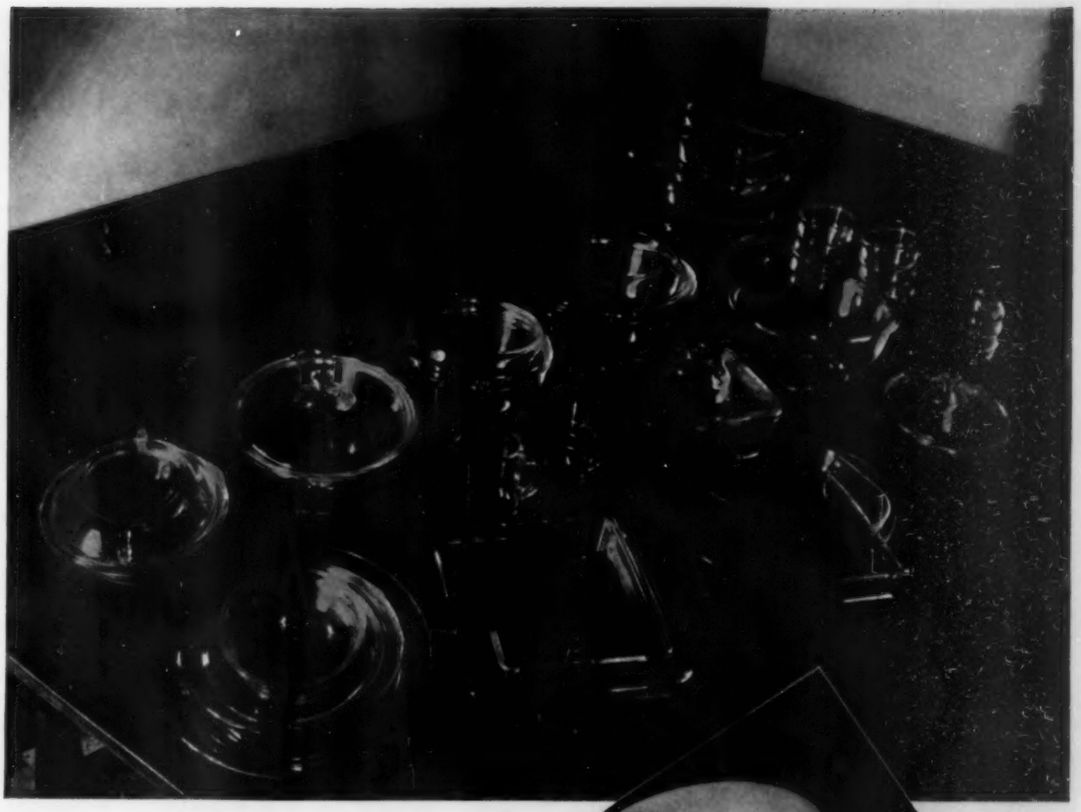
Selected for their sensible oven-to-table quality, as well as general utility. Itemized kitchen list follows:

Nested refrigerator dishes
3-qt. round casserole, utility cover
1½-qt. round casserole, utility cover
1-qt. round casserole
Oval two-piece baking dish
12 round custard cups
6 round deep dishes for scalloped or creamed individual service
2-qt. mixing bowl
1½-qt. square casserole
2 measuring cups
3 assorted sizes round platters
Square and oblong utility dishes
Hexagonal pie plate
Small oval casserole for left-over dishes

In appreciation

No two walls alike, no two colors alike—combinations unheard of except in Swedish story books—and you have a prescription which only the most patient and sympathetic of painters can fill. For a successful result, minus grumbling, we wish to thank the Master Contractors Corporation—especially Mr. Michael Frankel for personal supervision, and our favorite painter in all New York, the blond man.

James S. Lawlor, Inc.,
Plumbing and Heating.
Coe Electrical Contracting Co.
Electrical work.

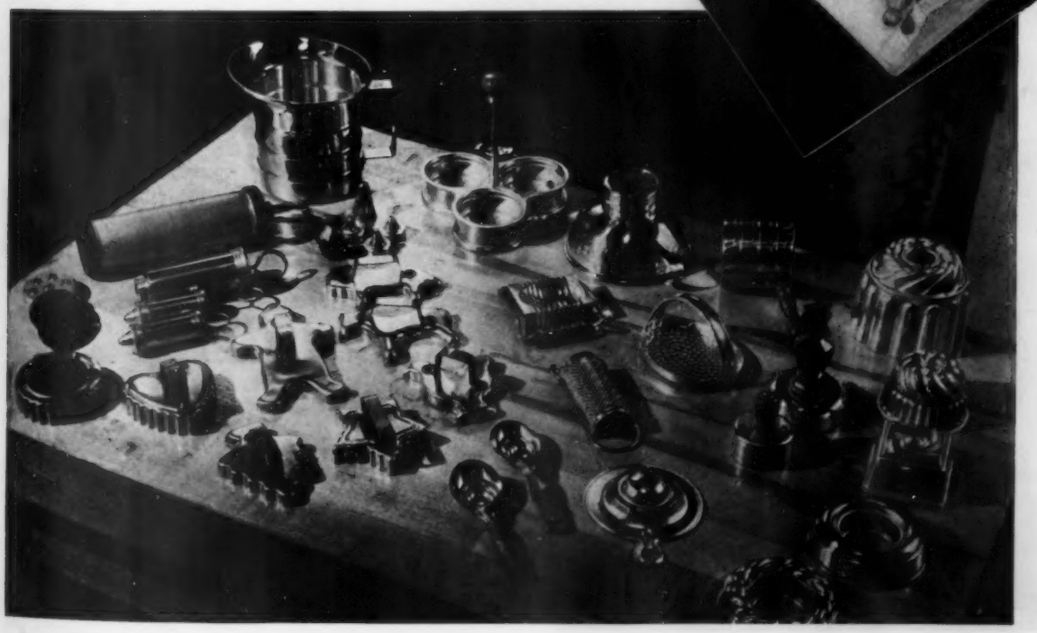


←← To the left, our sanitation department. A Bates mop of sponge rubber which erases dirt; picks up dust, hair, ashes, lint; squeegees water from linoleum exactly like a rubber window cleaner; takes place of broom and has wringer attachment. Mirro floor pail; a Hydro Blu/Bak self-wringing mop with a rubber spot remover for stubborn marks. Beside it you will see a Blu/Bak dry mop for walls or floor

say? Well then, try a kitchen like ours. We will guarantee happiness while you're working there, and your efficiency not one whit impaired.

It IS a story-book kitchen, but it works. Works efficiently, effortlessly—and one just hasn't the courage to grumble in such cheerful surroundings. We bake and we wash up and we ruthlessly dissect vegetables. We work hard in our kitchen—but everywhere there's [*Please turn to page 338*]

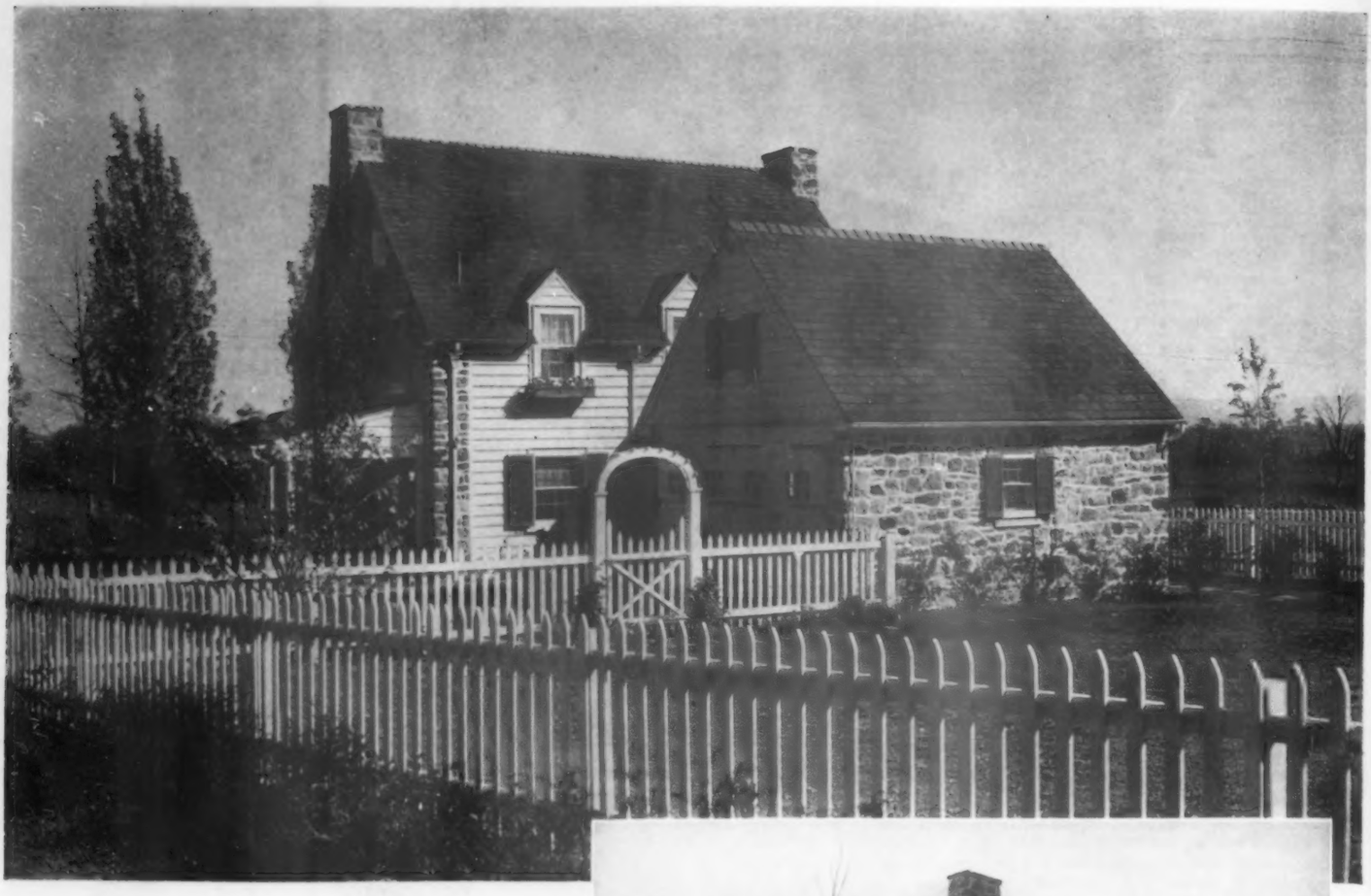
Wooden chopping bowl and knife; two wooden mixing spoons; butter mold; rolling pin; double-edged pastry board for gripping edge of table, upturned edge for clothes protection; and wooden mallet and ice bag. All from R. H. Macy & Co.



Small—but important

2 measuring spoon sets
1-qt. household measure
One cup measure with wooden handle
Salt and pepper shakers
Egg poacher
Egg separator
Egg and vegetable slicer
Cooky press, 10 designs
Cake decorator set with 8 tips
Fancy cooky cutters, including animal designs for children
Biscuit cutter
Doughnut-and-cooky cutter
Individual jelly molds, 4 designs
Salad Mold
Six-piece funnel with fine and coarse strainers and cup, fruit jar and spout funnels
4 household scoops (not pictured)
Small grater
Handled grater

All from
Aluminum Goods Mfg. Co.



The house leans toward a simple farmhouse style, partly because of its location, but largely because of the simplicity of manner in living that was desired by the owner

A. J. Klinkhart, Architect

The problem was not an elaborate manor house for the few, but a home suited to the needs and means of an average American family—one which could be duplicated in every detail. This ideal held for the interiors as well, and their simplicity combined with a sense of dignity minus formality are well calculated to meet just such needs for an average family

Hagerstown Lumber Co. builders *Decorated by the Stratton Furniture Co*

A Maryland house fits its background

Helen B. Statton

Not often do we publish a "model house." We like to see them, and find them stimulating and exciting—but in our sober moments our practical little souls begin to suspect all-white walls and beige rugs. We are positive the "trick" colors would drive our men from home after the first jag was over. But this one is "different." It is both charming and practical for 365 days-a-year living—and that's really the acid test of any house with us!

Has it ever occurred to you how much houses resemble people? Like the folks of one's acquaintance, they either fit snugly into their places, or are strongly at odds with their environment. I cannot remember when this conviction first came to me. It has been growing more vivid through the years, until I am quite convinced, as I go about the streets of our complacent Maryland town, that the older mellow houses are purring with contentment, while that recent Spanish incongruity is complaining bitterly of its environment.

It was not difficult to come to a decision when the head of the local lumber company approached me regarding plans for a model house. We started by reviewing again the delightful details of architecture and decoration of our own city and countryside. What was lacking through unhappy destruction and change, we found again in reconstructed Williamsburg, a picture of beauty in early days that parallels our own state. We plunged into our enterprise eager to blend the charming simplicity of the historical background of our community with the comforts of today's best living.

We were not building an elaborate manor house. Our project lay in presenting a home for a family of average means, fitted to the community's environment and needs. Our location in the city suburbs was on a rolling hill with open country and trees before us. For building materials we chose native stone and clapboard, both typical of the best of our early years. The house leaned toward a simple farmhouse style, partly because of our country location, but largely because of the simplicity of manner we desired to create.

When the house was completed I do not know which part of the exterior was most inviting—the farmhouse entrance porch with its white benches and traditional lantern, the wide living porch with its comfortable wooden rockers and windsor chairs painted white and blue, the charming formal garden and lily pool facing this porch, the pleasant breezeway connecting house with garage, or the lawn and larger garden surrounded with white picket fence which lay behind the garage.

For your own choice let me take you on a tour of the house. We approach the front door by a winding flagstone walk. Our tap on the knocker brings instant response and we are in the inviting center hallway. The plaster dado, walls and ceiling are in gradations of light yellow-beige shading from deepest color on the dado to lightest on the ceiling. As we enter we face the stairs whose details are faithfully reproduced from a lovely old house of our own city. The window on the wide stair landing, which is somewhat high to allow for the roof of the breezeway in the rear, is normalized with a deep blue and henna floor-length chintz curtain, tied high. Underneath the window a charming maple lowboy holds a bowl of zinnias in colors blending with the tones of the curtains. The reproduction light fixtures are inverted glass domes with metal in verdigris. The wide oak floor boards with their sturdy wooden pegs help to create the atmosphere of the house as surely as do the subdued colors of the interesting hand-hooked rugs.

We enter the living room through open doors. Our whole impression is one of cheerfulness and comfort. The entire spirit of the room is caught and reflected by a pair of antique clipper ships that hang one above the fireplace and one on the opposite wall, and by the cheerful colors of the Staffordshire on the mantel and bookshelves. The paneled dado, wood-

work, and fireplace are in a mellow waxed natural pine. The wall is painted a delicate shade of blue-green. The floor length hangings of maroon and beige are tied back with reproduction brass tiebacks. The Venetian blinds match the walls and have maroon tapes. Mellow amber tones of the reproduction maple furniture help to increase the hospitable quality of the room. A wing chair matches the draperies; a love seat, an easy chair, and small barrel chair are in blending tones of deeper blue-green, brown, yellow, and beige. The lamps and hand-hooked rugs pick up the color and spirit of the room delightfully.

We see through the wide open doors across the hall that the tone of the dining room is a little more sophisticated and formal, but equally inviting and livable. We are caught and held by the bright, inviting quality of the colors. Paneled dado and woodwork is white. The paper above the dado is a reproduction whose ground is white with a large floral pattern in yellow, green, and gray. The floor-length curtains are yellow glazed chintz with pleatings of yellow, green, and gray. They are tied back with white china

Color Scheme •• **Master's bedroom: paneling and woodwork mellow glazed green; wallpaper in shades of gray, henna, green, and white; white bedspreads stitched in green; dotted swiss dressing table. Note: our choice goes to the child's room in black and white gingham and gay red, pictured on page 284**

lilies. In the bay window glass shelves are substituted for white Venetian blinds. The blending colors of glass and ornaments on the shelves catch and reflect the color scheme of the room. The Broadloom rug is a soft green. The light fixture is crystal. The furniture is cherry, fortunately scaled in size to the room. The three-section table is not only beautiful, but very useful. The kneehole sideboard is patterned after an antique Virginia piece.

Through the swinging door we enter a cheerful and unusual kitchen. The woodwork is powder blue. The floor is covered in a tile patterned linoleum in tile red. The dado is in a brick pattern linowall, shading from russet to buff. The walls above are light yellow buff, with the interior of the cupboards a light Chinese red. The window over the sink, which is located between spacious cupboards, is curtained in glazed Anderson gingham in blue, white, and red. The electric stove and ice chest are conveniently located.

Toward the rear garden opens an inviting breakfast nook papered in a cheerful wallpaper reminiscent of fireplaces, pots and pans, geraniums, and breakfast cheer. The curtains which match the kitchen are supplemented by red Venetian blinds with white tapes. The little iron light fixture is patterned after an antique candle holder. The maple sawbuck table and benches are almost irresistible.

Through the back hall, past coat cupboard and lavatory, we are mounting the stairs and are soon in the master bedroom. The fireplace wall is completely paneled. This, with all other woodwork, is in a mellow shade of glazed green. The wallpaper is an antique reproduction in shades of gray, henna, green, and white. Between cupboards on the end wall a dressing table draped in white dotted swiss trimmed in green ball fringe, fits snugly into the available space before the window. The curtains are floor-length glazed chintz with a large floral design in beige and white. The reproduction furniture is walnut so typical of many of the best antiques of our own community. On the twin spindle beds are white sateen bedspreads stitched Matlassé in green. A kneehole desk stands invitingly by a window near the fireplace. A lovely antique maple highboy at the far end of the room holds a bowl of white and henna petunias. The adjoining bathroom is tiled in yellow and green with walls painted light gray. The towels and bathroom equipment are in matching tones of green. The clothes cupboards are papered in contrasting stripe, and painted henna with fittings of green and white plaid.

The guest room across the hall is papered in delft blue with white and gray figures. The curtains are ruffled white organdy edged in blue and tied back with red ribbons. Scalloped box valances are white with red edges. The maple Field bed has a white

Color Scheme

Guest room: wallpapered walls in delft blue with white and gray figures; curtains, white organdy edged in blue, tied with red ribbon bows, scalloped box valances edged with red; bed canopy, white organdy edged in blue, antique candlewick bedspread; chair covering, white glazed chintz stitched in red

organdy canopy edged in blue, and an antique candlewick bedspread. Dresser, dressing table, and mirrors are reproduction maple. A comfortable chair is covered in white glazed chintz stitched in red. The cupboard is painted blue, papered in red, white, and blue stripes with fittings of red and white.

The child's room next to the guest room is a real joy. The walls are papered in white with small Colonial figures in black. The trim is white. A gay border of black, white, and red gives life and contrast to the room. The curtains are red glazed chintz with white snowflake figure. The child's low post maple bed has a spread of black and white checkered gingham edged in red. Dresser, chest-desk, and play table are maple.

The main bathroom of the house is tiled in blue with a black floor. The wall above is painted white. The curtains are white with blue and black ball fringe. Towels and equipment are in blue and black.

On our way down stairs we are introduced to a most attractive and inviting basement recreation room. At the foot of the stairs in the white wainscoted hall, a coat cupboard with a Dutch door does double duty as a small bar. The recreation room has a large, inviting open fireplace with crane and kettle. The curtains on the high windows are of a plaid material that looks for all the world like an antique waistcoat. Two comfortable chairs by the fire are in gay woolen plaid. The large comfortable sofa is covered in green. In the far end a table is set for cards. The presence of a large trestle table suggests almost any type of party one may desire.

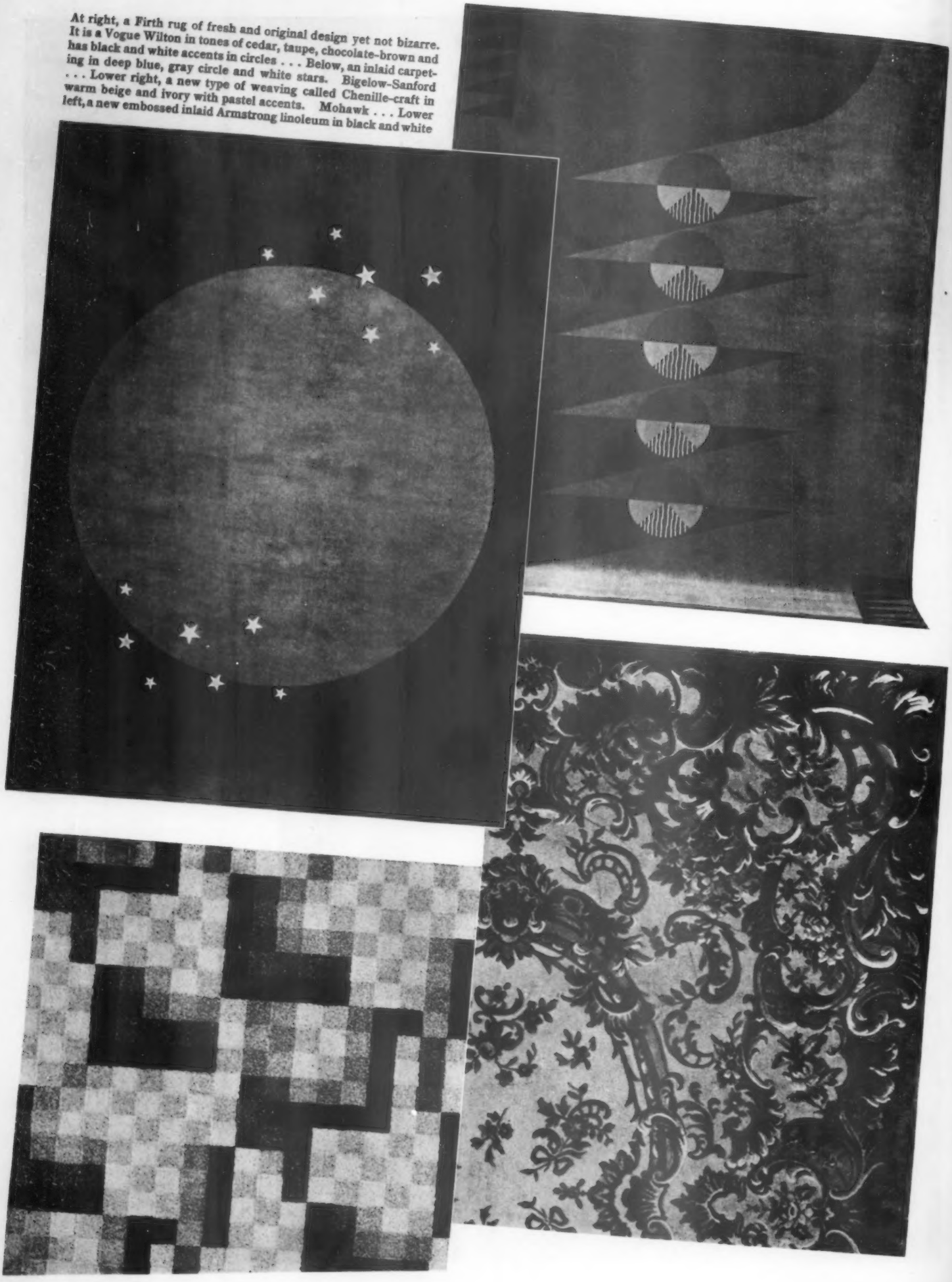
We find as we are leaving through the breezeway and garage, a tiny maid's room is tucked above, in blue and shell pink. The little hall with a low ceiling increases in size by means of white walls. The wee attic room is papered in shell pink with blue dots. Chair and bedspread are in blue. The curtains of blue calico are tied back with white crossbar glass curtains. The adjoining bathroom is in blue and white.

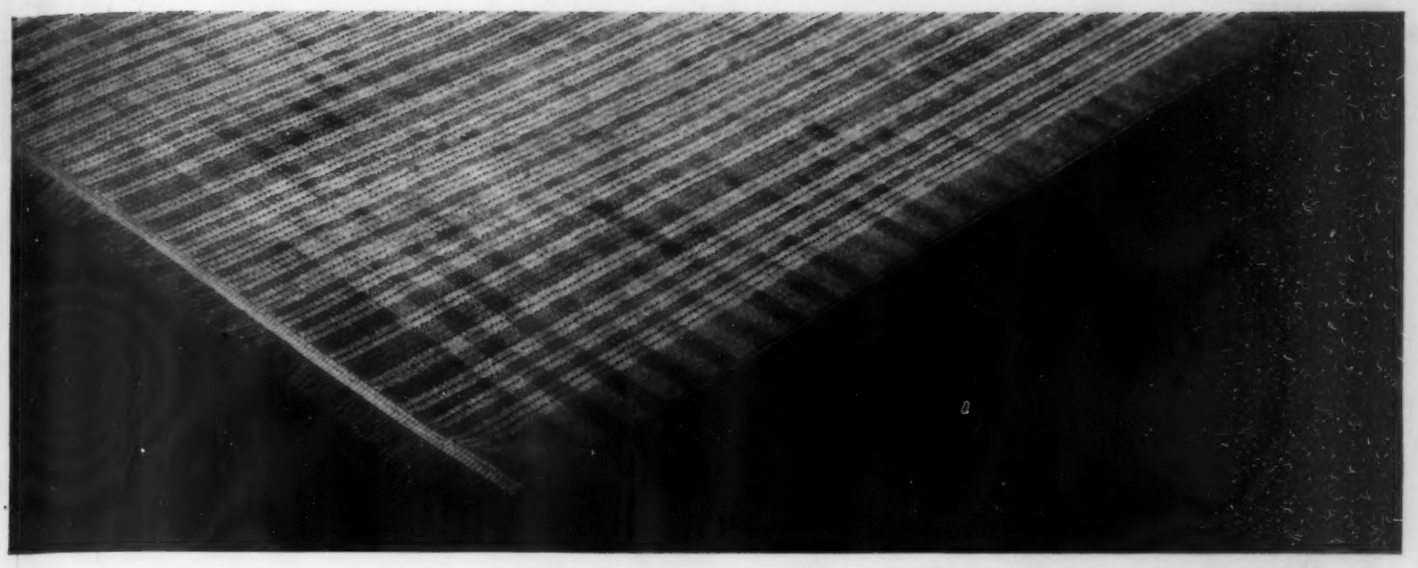
Our guests were never able to decide which room they liked best. Many chose the wee maid's room, perhaps because they saw it last. We shall leave the choice with you as we did with them.

Color Scheme

Basement recreation room: pine paneling, white and green woolen plaids; pewter, maple, crane, and copper kettles added for atmosphere

At right, a Firth rug of fresh and original design yet not bizarre. It is a Vogue Wilton in tones of cedar, taupe, chocolate-brown and has black and white accents in circles . . . Below, an inlaid carpeting in deep blue, gray circle and white stars. Bigelow-Sanford . . . Lower right, a new type of weaving called Chenille-craft in warm beige and ivory with pastel accents. Mohawk . . . Lower left, a new embossed inlaid Armstrong linoleum in black and white





You'll do well to begin with a rug!

Louis Goodenough

When you start decorating this fall you'll do well to begin with a rug. Take a look at rug browns—under the guise of toast or maple . . . Look carefully at the new greens that sing the "blues" or bottle greens . . . Rust this year goes coppery . . . and while you are at it, you'll see colors you never saw before. Above a Masland rug of new texture and beautiful color combinations that will be especially good with Early American furnishings

From a glance through the rug and carpet piles in your store during the past few months you may have thought that the manufacturers were suddenly forgetting some of those good old stand-bys in favor of creating trick weaves and novelty effects. But while many of you were away at your summer homes, the floor covering manufacturers staged their fall style show. Buyers from your stores came to New York and found that the market had suddenly gone Early American. Everywhere could be found some brand new interpretation of an old theme done in exciting colors and patterns which gave another feeling to this type of floor covering.

Many a museum must have been searched and many must be the New England or Nova Scotian farmhouse which is bereft of carpets and rugs to furnish inspiration for this fall's line of floor coverings. Down East is definitely in the air and the South, the North, the West, and the East are going to see plenty of its charm this fall.

Simulating old hooked rugs to the minutest detail are those floor coverings which have been created with a looped pile. Instead of the cut and sheared surface, the ground has been left rough and texture-y. The wearing quality of these rugs need not worry you. They are as tough as their forebears. On the other hand, the type of rug with which you are most familiar —axminster, velvet, or wilton— is equally charming in Early American design. Lost is the hooked feeling, of course, but manufacturers have made up for this by graying their colors to give an antique look.

A sophisticated type of Early American rug has made its appearance, too, and is recommended for the city apartment which does not want to appear too provincial. Here the trick has been to imbue old designs with very modern colors and to make the design less crude and more linear. Coral, shrimp, turquoise, canary are just a few of the twentieth century colors which are being used.

This infusing traditional designs with new colors is a trend noted through the entire rug field. Persian patterns are budding in colors which never saw the light of day under that country's various shahs.

Maple, Blue-Greens, and Balsam Greens

The color picture for fall continues in the brown ranges. A brand new shade has come out and there is reason to believe that it will meet with your approval. It is called maple—though some are referring to it as toast. It is a soft, honey shade just dark enough to be practical on the floor. In some lights it has a roseate hue. Green is slated for a strong return this fall with much of it singing the "blues." There is a decided blue cast to the new greens, especially in the bottle shades. But don't worry if you have a room to do which would shriek if there was a touch of blue in it. There are plenty of pure greens—balsam is one of them and it truly lives up to its name.

Rust Goes Coppery and Watch Blues

In the red school, rust is no longer strident and harsh but is a soft copper or cedar hue. Blues will be interesting to watch—and equally interesting to use—for this is the year that shows a wider diversity of them than ever before. Ostend, Federal, midnight, Delft are just some of the newcomers.

To show you what one manufacturer believes will be among his best sellers this fall, here is a list of colo.s which he brought out in plain carpeting: walnut, pine, maple, black, gold, night blue, Ostend blue, Federal blue, smoke, henna, rose, red, peach, cedar, coral, gray-taupe, rouge-taupe, silver-gray, oyster-gray, white, eggplant, burgundy, blue-green, meadow green, turquoise, balsam, chartreuse, and mauve-taupe. You could certainly find what you wanted in such a list.

Since spring a leading floor covering company has been showing what can be done with a new type of inlaid carpeting. Designs are practically unlimited in this technique, which briefly calls for the cutting out of a motif, setting it into the hole which has been cut out of the ground, and binding the back of the rug. All sorts of color combinations to suit your own taste can be conceived at a surprisingly low price.

Look at Figured Carpeting

One last word—figured carpeting which you may remember only from seeing it in hotels is now being styled in patterns which are excellent for the home. Many of you prefer some design on the floor because it does not show footprints as readily as the plain goods or because you may feel that the room is too large for a wide expanse of unbroken color. Look in your store at some of the new figured carpeting. Soft two-tone effects which resemble some priceless damask, conservative moderns, finely jaspéd grounds with small bouquets or buds, all over Persian motifs—these are just some of the effects manufacturers have put in their line.

Martin's Photo Studio

Gardening with broom and dustpan

Ethel Hutson

WHAT a womanish way of gardening! Well, why not? Why shouldn't a woman garden in a womanish way? And if she happens to be a busy business woman who can only garden in snatches of time, before breakfast or after dinner, it may be worth her while to see what she can do with the implements that a woman naturally uses—the broom and its humble companion, the dustpan.

I don't pretend it's an original discovery with me. If you've ever been in the country and noticed the dooryard gardens which so many busy women, who do their own work both in house and in garden, manage to keep neat and blossoming all the year, you'll see that they make great use of the broom. Walks are always neatly swept, and the "dust mulch" from these walks is carefully heaped about the roots of Roses, Spireas, Lilacs, Box, and fruit trees of various sorts which frame the garden. And always these trees and shrubs are flourishing, withstanding drought in a way that amazes the city gardener, accustomed to rely upon his hydrant and hose. Roses that are as old as their owner will be covered with a wealth of bloom. Japan Quince and Mockorange, Crapemyrtle and Oleander bloom and bloom in a way that fills the passer-by with envy. Why do they do so well? he wonders, when his have to be nursed along through the hot summer with frequent waterings?

We have discussed this very often, and some have said it was the clean, fresh country air, free of smoke and grime, that made the difference. And no doubt this has much to do with the healthy condition of plants outside the city. But another reason was given by one woman who had lived in the country for many years. She said: "It's the sweeping and the 'dust mulch' it creates which makes the country woman's garden flourish, even in a drought. It keeps the roots moist, keeps the ground from baking, and brings fresh soil—often rich with chicken manure—to the base of the shrubs, and the roots of Violets, Phlox, and other annuals and perennials too."

Then we recalled the visit to the famed Magnolia Gardens near Charleston, S. C., where the walks are swept continually by a barefooted corps of darkies, and the soft sandy soil is heaped against the ancient Azaleas, some of them said to be one hundred years old; and against the Banksia Roses and the Wisterias, and all the other happy denizens of that gracious place, which look as if they had grown there of their own accord, like the Live Oaks and Magnolias that have always been there. That's all the cultivation they get, the owner had told us—just the oak leaves and sand from the swept walks, piled above their roots. And surely never did a garden flourish better!

Now there never is time enough to cultivate my garden properly, with hoe and rake; the half hour before breakfast is just about long enough to sweep the walks, perhaps twice a week. Leaves and other trash are dumped in a muck-heap and the sand and dust that remain are swept up into a dustpan or a shovel, and carefully spilled about the roots of Violets, Roses, Chrysanthemums, or any other plant which seems to need a mulch.

Most of the leaves that fall on the beds are allowed to remain—the garden is full of trees, so that the amount of bloom is considerably cut down; but by trimming the trees high, we have let in a good deal of sunlight. And by planting flowers that will bloom in the shade, such as Hemerocallis and Vinca, Asters and Mistflower, and other wildlings, there is always something in bloom, at every season. Though this shady and rather haphazard garden cannot rival in abundance of blossom its sunny neighbors whose owners cultivate and fertilize more systematically, it makes a pleasant place to stroll in, with its white, sanded walks and its beds carefully clad in brown leaves, under the green plants.

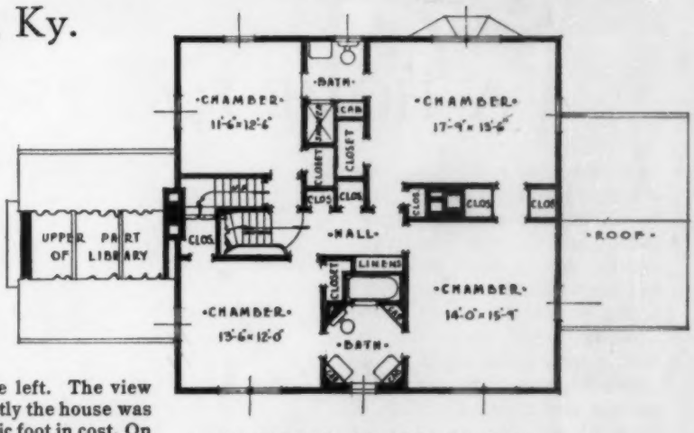
Through these leaves next spring and summer many tiny volunteer seedlings will push their way—Larkspur and Coreopsis, Goldenrod and Fleabane, Salvia of half a dozen kinds and colors, Phlox and wild Violets, Yarrow and Physostegia and Milkweed.

[*Please turn to page 343*]

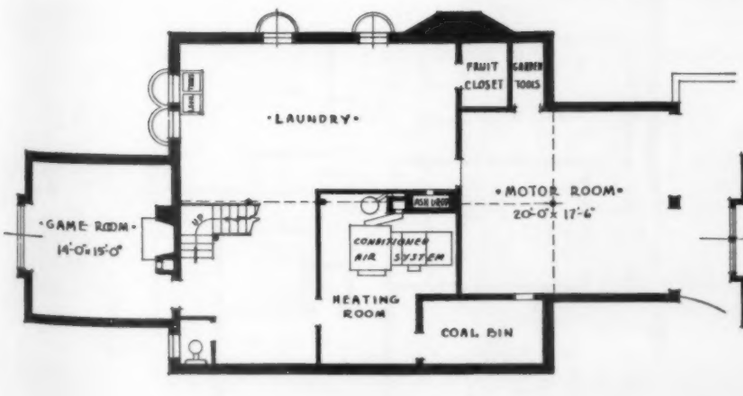
Stratton O. Hammon, Arch't

The home of Dr. and Mrs. J. Duffy Hancock in Louisville, Ky.

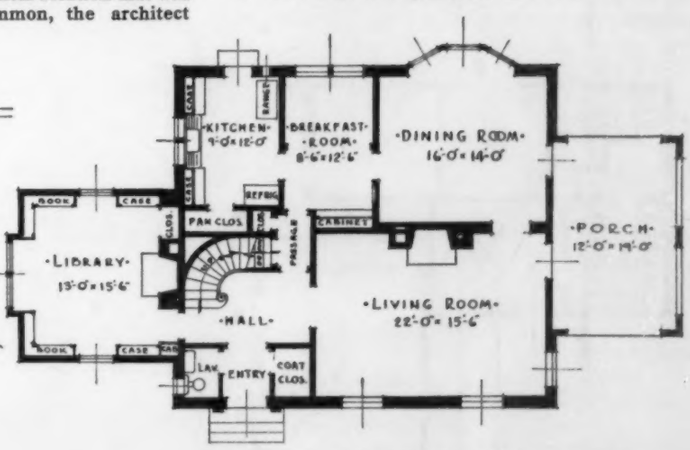
This house illustrates perfectly the skill and ingenuity a good architect can bring to a difficult house problem. The steep slope of the lot required that the house appear rather low and yet there was not room enough to employ a rambling type. The sun made it necessary to have the porch and principal bedrooms on the right side of the house, although every other consideration demanded that they be on the left. The view was toward the front. And lastly the house was not to exceed 19½ cents per cubic foot in cost. On page 326 we give the practical solution that was worked out by Mr. Hammon, the architect



·SECOND FLOOR PLAN·



·BASEMENT PLAN·



·FIRST FLOOR PLAN·

W. P. Woodcock

A HOME FOR TWO—that is, two families

Annie C. Swanson

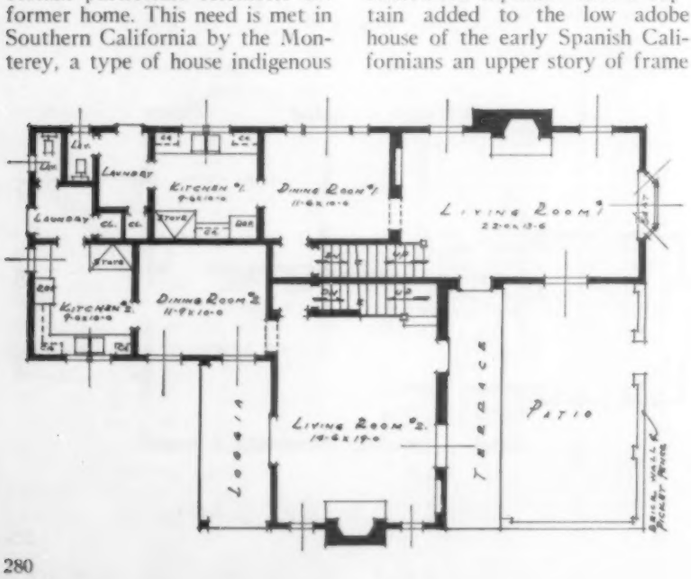
A TWO-FAMILY dwelling seems too prosaic a name for a house that is the realization of a dream, as is this one. The original concept of the house was vague but it was filled with the heap of living needed to make a home.

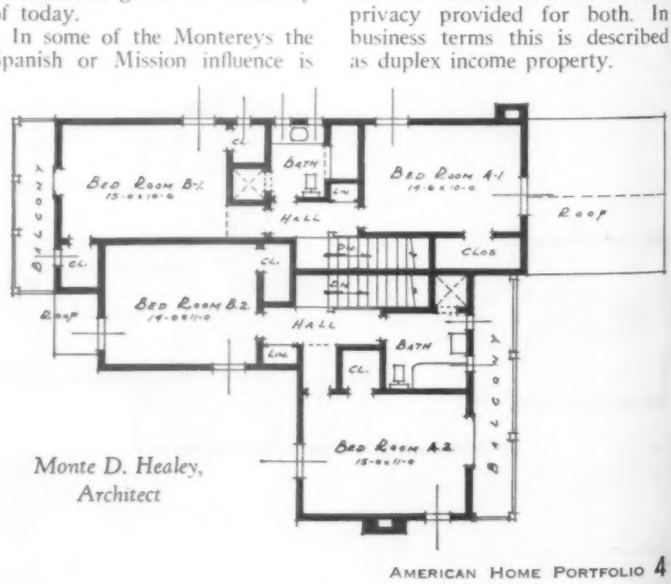
Mementos of another day seem to call for a house which, though adapted to new environment, in certain particulars resembles the former home. This need is met in Southern California by the Monterey, a type of house indigenous to the Pacific Coast country and capable of gracefully accepting characteristics of homes known in states east of the Rockies.

Old Monterey, fronting upon the beautiful bay of the same name, was a favorite haven for retired sea captains. Here a captain added to the low adobe house of the early Spanish Californians an upper story of frame with green shuttered windows. He added also a narrow balcony, suggestive of the bridge of a ship, where he might stand upon the bridge or pace the deck of his memory ship. Out of the merger of East and West represented by his home has grown the Monterey of today.

In some of the Montereys the Spanish or Mission influence is predominant. In others the Colonial or Early American atmosphere prevails. Some of us cherish memories of the homes established by America along the trek westward from the Atlantic to the Pacific seaboard.

The floor plans submitted indicate the grace with which this Monterey house serves as a home for two families and the needed privacy provided for both. In business terms this is described as duplex income property.



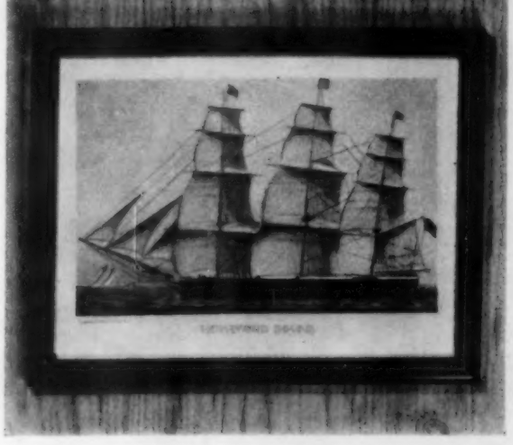


Monte D. Healey, Architect

What pictures to hang in a child's room?

The two Dutch prints at the top of the page have an irresistibly gay atmosphere and suitably simple frames. From John Wanamaker. Delightful in their coloring and humor are the little unframed prints, which can be ordered with frames as well. The boat builders and the little girl with her dog are only two of many different subjects. From Brownie's Blockprints Inc. Reproductions of Currier & Ives prints are just the thing for the small boy. Both the little old railroad train and the gallant ship have maple frames. From R. H. Macy & Company

Katherine Regan Kane



CHILDREN are always keenly aware of pictures. Yet few parents realize it —probably because it hasn't been called to their attention as forcibly as other phases of children's needs. Somehow books, educational toys, balanced meals, and cod-liver oil have held the spotlight! And wisely too, but to this spotlight of attention we should add pictures because they play an invaluable rôle in awakening the creative ability inherent in children. To be sure, much depends upon the pictures selected. And the pictures chosen are determined largely by the child's age.

The pictures hung in a child's room should be possible for him to experience; they should be gay in color, yet simple in color treatment; they should be comprehensive in their subject matter; and of unquestioned art value. An eager-eyed little girl who has Henrietta King's "Raggedy Ann" on the wall of her room will make Ann her little confidante. Of course, this picture measures up to the standards of good art and it also adds that modern note in color and in decoration to the room that every child who is growing up in this modern world has a right to experience. On the whole, all of Henrietta King's pictures are very suitable and jolly for a little one's room.

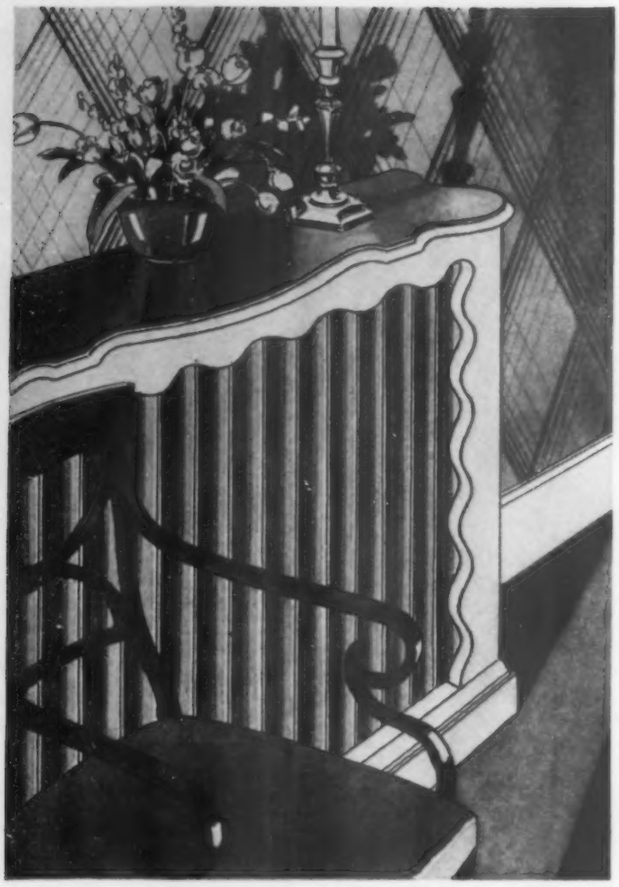
We find that when children have outgrown their cribs and their rooms are being re-furnished for early boyhood and girlhood, this is an ideal time to give special attention to the selection of new pictures. A picture that tells a story is especially satisfying to a child at this stage of development.

There are narrative pictures, such as Albert Hencke's "Playtime" and "Maytime" and the "Swing." (Manet's "Boy with the Flute" is a piquant picture which may help to develop that latent musical urge.) All are glorious flashes of color of happy children at play in the sunlight, so we find that these pictures are within the experience of children of both preschool and school age. The joyousness of color of these pictures caused a happy little friend of mine to ask for an easel and some paints so that she could have them in one corner of her room and then she too could create a jolly bit of color. She added, thereby, a note of color and of individuality to her room and at the same time attained very happy results for herself for she is now doing outstanding bits of painting at the age of ten, stimulated originally, so her teachers believe, by the interesting pictures in her room. These pictures were within her comprehension and consequently urged her to express her own ideas in color.

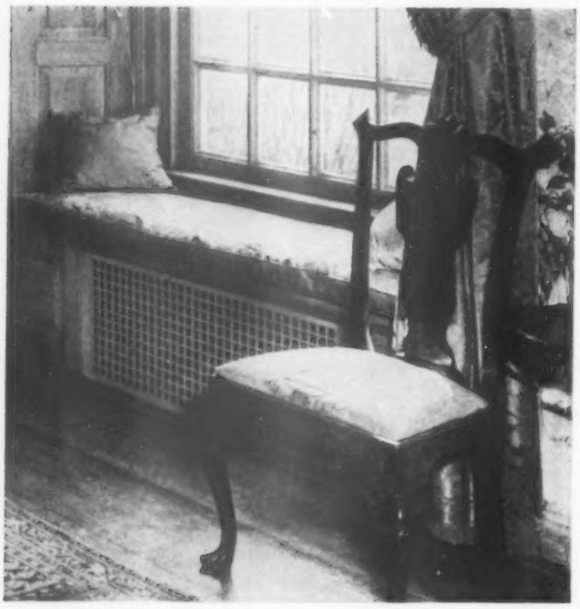
As a child becomes awakened to the realm of the imaginary Margaret Tarrant's exquisite pictures "Do You Believe in Fairies" and the "Elfin Swing" will be a source of poetic fantasy and of imaginative stimulation. Due to the delicate coloring and the remarkable technique of the artist, we find them to be satisfactory interpretations of our fanciful friends. Strange as it may seem, the fairies, although revealed before the child's eyes in the Tarrant pictures, still remain a part of his fancy and strengthen his vision of them.

But how rapidly children develop! Before we know it they have left the fairies

[*Please turn to page 320*]



UGLY RADIATORS should take to cover!

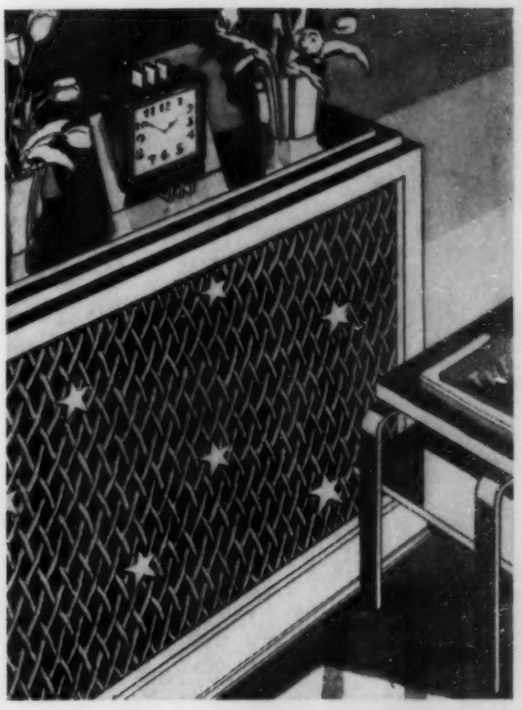


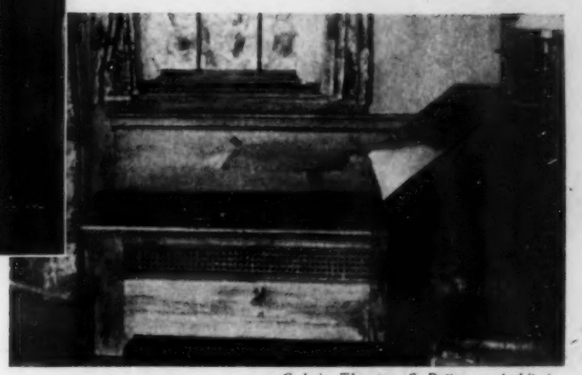
Charles Dana, Jr., Architect

Frank J. Forster, Architect

And they'll not mind their back-stage rôles if concealed behind the attractive radiator enclosures designed for them by these architects and Frank Fleming. For practically every kind of room and every type of radiator, you'll find a good design for hiding these troublesome "eyesores." All sketches are Mr. Fleming's original designs

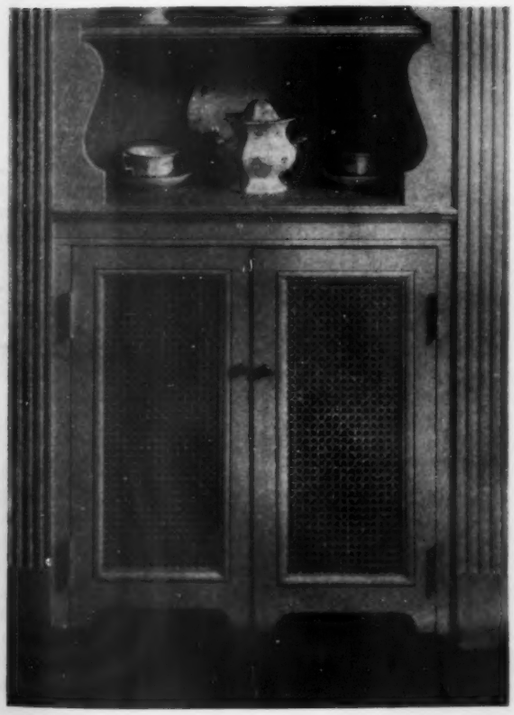
You will gather from these pages that no radiator can be kept from oblivion—at least so far as the eye is concerned, and if you will study them, you'll see they have all, without exception, been pressed into double duty. In new guise they serve as extra shelf space, tidy window ledges, and comfortable window seats. Good looking ready-made covers are also available



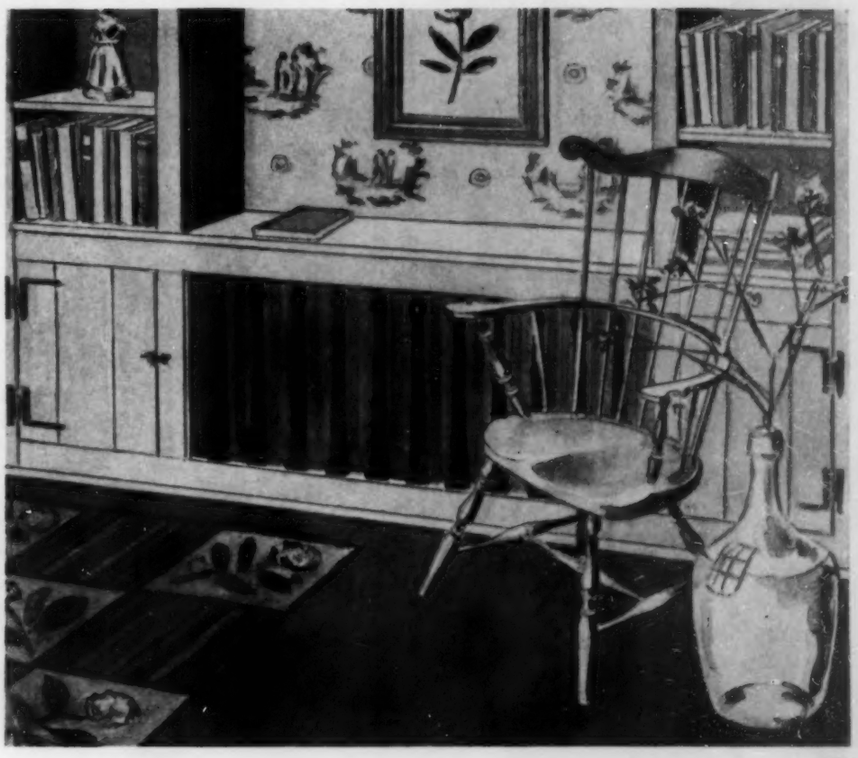


Sketches by Frank Fleming

Godwin, Thompson & Patterson, Architects



Not even the dining room is immune from our campaign. In this room, the lower part of a corner cupboard has been utilized and attractively conceals the radiator beneath it. Godwin, Thompson & Patterson, architects



Now that furniture grows with the child

Dorothy Stacey Brown

Two pieces "just right" for the small child. The wardrobe at the extreme left is of knotty pine, and the chifforobe in enamels with rascally decorations for boy or girl. A treasure chest with rope handles and sturdy driftwood oak will help to keep toys off the floor. All are Lullabye nursery furniture

WHEN the mother of small Joan or Johnny goes shopping today for their furniture, she will find little difficulty in suiting the needs and exacting tastes of these very important young people. Clever brains have been designing furniture really suited to childish needs, but which does away with the old objection against buying pieces of good construction and design because it was foolish to spend more than was absolutely necessary on what would be outgrown almost at once. Now Johnny or Joan may have a room in which the important pieces will change and grow to suit added years and changing interests. Many of these are so ingeniously designed and constructed that with a minimum of adaptation they may be used from the nursery stage until the proud owner is grown up, and the simple shapes, solid woods, and charming decoration will certainly make many a "grown up" envious.

Not only is furniture for the child's room more practical and better designed than it used to be, but ideas in juvenile decoration have also changed along much the same lines. Some child experts now believe that pictorial backgrounds may be too exciting, with the result that washable painted walls in a restful color, or a wallpaper in simple dots, stripes, or plaids are most frequently used. Vivid color and design usually appear in the chintz curtains, which may use good conventional motifs, or patterns based on historic scenes, old maps, stage coaches, or similar interesting things which may be chosen to suit the hobbies of the

individual boy or girl. Clever wooden cut-outs of animals and other amusing figures in bright colors may be placed here and there on the walls, and as these are so light that a couple of pins will support them, they are easily moved about to satisfy the changing decorative theories of their young owner. A similar idea is the framed and movable mural of scenes which might have come off a peasant pottery plate. These may be ordered in various sizes, to hang above the head of a bed, over a desk, or to fill a large blank wall space, and are a boon to the apartment dweller who prefers his decorations movable.

It is no longer necessary to buy first a crib, then an intermediate size, and then a full-length bed, for the new furniture provides one piece which is waiting when the son or daughter arrives on this planet, and will remain to welcome him or her returning full of years and wisdom on vacation from college. The first stage is a crib of regulation type with sliding slatted sides. One particular example I have in mind is fifty-six inches long, and the crib may be used until the child is about five years old, the sides being discarded when they are no longer necessary; when the original size is outgrown, full-length side rails replace the short ones, and if desired, the spring and mattress may be lengthened at small expense. The simple, square lines of the ends make a bed which may be used almost indefinitely.

Another clever invention is the low table and chair set illustrated on upper right of page. To be used instead of the old-fashioned highchair, these sturdy, heavy

[*Please turn to page 313*]

On opposite page, the child's room in Mrs. Statton's model house (page 272). Walls papered in white, with small Colonial figures in black. Trim is white; curtains, red glazed chintz with snowflake figure; bedspread, black and white gingham edged in red; maple furniture. At right, is shown a room in sturdy peasant style, decorated by Childhood, Inc.

Below: simple, straightforward decorations for the manful little fellow who detests "frills." Notice that decorations are kept child-high despite high ceiling. Decorated by R. H. Macy & Co.

Part of the charm of the nursery at the right is due to its antique furniture, part to its color scheme, three shades of blue starting with the darkest on the floor and working up to a pale shade on the ceiling, and a vast amount to its amusing little decorations. Wooden valance boards are painted, and unbleached muslin curtains are appliquéd, with gay French figures cut out of fabric. In the Larchmont, New York, home of Mr. and Mrs. S. A. McClellan

9 formulas for smart walls

If you're looking for crisp, new color schemes, you can start with any of these wallpapers. *Detailed descriptions on page 316*

F. M. Demarest

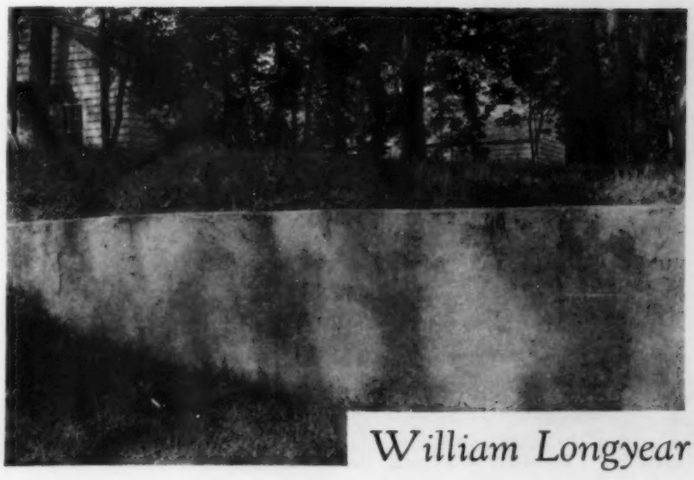
Photographs by George Stagg

Landscaping the masonry wall

MASONRY retaining walls spoil the garden effects of countless homes where the basement garage is much in evidence. It often means a pair of concrete retaining walls which are all too obtrusive in both the architectural and garden schemes. The dominance of these walls, due to color and location, all too often completely spoils otherwise attractive grounds. But this disadvantage may be turned into an advantage. In short, the retaining wall may be made attractive and may blend gracefully into the general landscape. The concrete wall will act as a support or background for evergreen or colorful plants. There are a number of well-known, attractive, and readily available vines appropriate for this use of wall covering.

Several factors enter into the choice of a vine for a particular wall. The first of these is location in regard to climate and secondly as regards exposure. For instance, English Ivy is recommended for north, west, or shady exposures. In colder sections the Baltic Ivy has proved to be hardier than the common form.

Will the vine have to hang or climb? Where the garage entrance roadway is paved from wall to wall the vine may be planted at the top of the wall and trained to hang down. Soil conditions should be considered, of course. Clematis, a beautiful, popular vine needs deep, rich, well-drained soil, while Ivy will grow on meager nourishment. Lastly, your personal taste and leanings must be considered.



William Longyear

If the vine is to be planted at the base of a wall a strip of soil several inches wide should be prepared. Paving may be removed and a brick or stone edging laid separating the soil from the road. Growers' catalogs or nurserymen will advise prospective buyers regarding the most suitable soil conditions for particular plants.

Some vines such as Boston Ivy (Ampelopsis veitchi) will cling to the smoothest surface while Euonymus needs the natural roughness of stone or a tree trunk.

The vegetus form of Japan Euonymus trailing down over a wall is shown in the center photograph on this page.

An inexpensive star drill will readily penetrate concrete. After drilling numerous holes in the wall, metal or wooden pegs may be inserted and wire may be stretched between these to afford support and that is a trick worth doing to start Ivy on its climb.

Boston Ivy (top picture) is the most popular climbing plant for wall coverings. When established it is of very rugged growth and clings to smooth surfaces with great

[*Please turn to page 345*]

There's a certain homey charm about things Victorian

LITTLE has been written and published about the Victorian period, for it flourished at a time when there was small tendency to write about furnishings or interior decorations. Paintings and engravings of the nineteenth century, however, and records of its social customs and even of its clothes serve to help us picture the background against which the people conducted their lives.

It was, we all know, a very sentimental period, and one given to extremes of elaboration. But it had a certain appealing charm, a charm emphasized, perhaps, by familiarity, for there are few of us who have not known rooms like those on these pages, in our parents' or grandparents' homes.

Black walnut, rosewood, and mahogany were used to a large extent at this time. Originally upholstery materials were dark and heavy, but now-a-days color is so important in the decorative scheme that we are substituting lighter and brighter tones on these same woods. Bright sapphire blue, cherry red, and deep intense greens are particularly nice with the white accents which are characteristically Victorian and which have become so popular recently. Curves everywhere; fringes; flowers on almost everything: carved, painted, or embroidered; many ornaments. These are the high spots to look and work for in your Victorian rooms.

Some of these treasures can be picked up in antique shops. Some have undoubtedly come down to

Photographs by F. M. Demarest

The upholstered armchair above is an excellent reproduction of a Victorian chair familiar to many of us in old homes and now available for new ones. Frank S. Harden Co. The sofa, another copy of a Victorian original, has finely carved roses on its triply scalloped back, and upholstery "buttoned in." Bradford Wholesale Furniture Mfg. Co.

you from your family. And it is also possible now to buy many of them new in shops everywhere.

The photographs on the opposite page give two views of a Victorian bedroom in the Rye, New York, home of Miss Lauren Ford, the artist. Flowered wallpaper and simple ruffled curtains make a perfect background for the beautiful old bedroom "set," painted in its original white with big cabbage roses. The whatnot in the corner, the dresser with little top drawers, and the pair of upholstered chairs—all are fine old Victorian pieces. The whole, a charming effect for a small size bedroom in the Colonial home.

Below, on this page, we show Miss Ford's parlor, also under Victorian influence. Flowers under glass on the mantel, Victorian armchairs, tables and footstool—all are typical of the period without the "fussiness" which brought about its downfall. Shorn of over-decoration, Victorian can be used with great charm and with none of the cluttered effect so dear to our grandmothers.

Just above Miss Ford's parlor, we show a corner of our own editorial office—also gone Victorian. Walls are chalky blue and the figured carpet is raspberry (Alexander Smith). Two fat chairs in deep blue satin and beige fringe (Kittinger); a black and gold whatnot holds books instead of shells (Flint & Horner); and a black muffin stand decorated with tiny rosebuds does duty as an end table (Mary Ryan). Lamps of opal glass decorated in gold leaf and topped with raspberry shades and old Victorian glass complete an atmosphere of st bstantial Victorian charm.

So, if you're doing over your rooms consider the homey charm of Victorian. If your rooms are large, there is the substantial comfort that only Victorian can give and upholstered in the new bright colors, a smartness too. If it's a small bedroom, the painted pieces lend gaiety and have a certain grace. And the accessories available are quite reason enough to do a whole house Victorian!

Out of Lady Godey's Book of Fashions comes a delightful lamp with porcelain hand—mounted on brass. The shade is of Wedgwood blue trimmed with white braid and chromium balls. From Chase Brass & Copper Co. Typically Victorian is the pair of mantel ornaments below with their crystal drops. Hall House. A sturdy footstool from Frank S. Harden Co.

Above is a corner of the Editor's office showing the comfortable deep blue satin chair with beige fringe, black muffin stand end table, black and gold whatnot, and figured carpet in raspberry. At the right is shown the Victorian parlor in Miss Lauren Ford's home

SHADES
of Victorian memories

SHADES of another era return to fashion! And no wonder when these particular shades are made of pressed flowers and are both decorative and practical. These lamp shades, made with flora or fauna you have culled yourself, highlight pleasant memories as well as modern efficient light bulbs. They combine, too, with a lamp base of any period, antique eighteenth century, or modern in feeling.

Another advantage of the pressed flower lamp shade is that it may be used in almost any room in the house. It looks well with Colonial furniture, with antiques of almost any century, and also with classic lines of modern interiors. Having indefinite color the pressed flower shade is harmonious with almost any color scheme.

If you want to commemorate certain occasions like a wedding day or a birthday, flowers should be taken singly from the bouquets, spread flat and put between two pieces of Cellophane or wax paper under a flat iron or some other weighty object. As a press, the large old style dictionary or the family Bible cannot be improved upon. The transparency of the Cellophane or the wax paper will aid in arranging the petals effectively for silhouette purposes.

The leaves or flowers must be picked and pressed until they are completely dry before the shade can be made. No stated time can be given for drying since many flowers have more moisture than others. The simplest to dry and to handle are the leaves. These are less brittle than many of the garden flowers and may be used singly or they may be used for borders or all-over patterns.

The most decorative of pressed leaves to use for lamp shades are maidenhair fern, Boston fern, maple leaves, laurel, and oak leaves. Ivy vines, Virginia creeper, English ivy leaves also lend themselves to interesting arrangements. Flowers for pressing which our grandmothers used so successfully for the shades of their parlor oil lamps were wild roses, columbine, poppies and to these we might add the African daisy with its sharp, shapely petals. Californians and those who have visited that part of the golden West may use the feathery leaves of the pepper tree. The traveler may press flowers as she finds them, east or west, north or south, for making shades as souvenirs of her trip.

One method of making the lamp shade is simply to glue the pressed flowers in place and shellac over them, finally giving the shade a coat of shellac. Another method, reaching a little nearer the effect of the original Victorian shade, is to glue the flowers in place, cover them with gauze and sew a binding in place on the upper and lower edge of the shade. This makes a neat finish to the shade and holds the gauze taut and unwrinkled. It is not a difficult task to make them either way and most professional looking lamp shades of this kind have been made by inexperienced hands.

Virginia Vincent

Blanket money

Something new—a truly washable comfortable—at the left below, is down filled, and covered with percale in bedroom colors. The luxurious comfortable at the right below is of satin, wool filled, quilted in a fine design that looks like hand quilting. Both are from Palmer Bros. Co.

Your own initials can be specially ordered woven into your blankets now! North Star Woolen Mill Co. has this unique service. A medium price blanket called Ramcrest from the Kenwood Mills, comes in white, one of the colors increasing in importance. Chatham's "au loom" blanket comes in seven lovely colors, including mahogany

Elisebeth Rutherford

PILES of alluring softness, colors that range from the blues of a summer sky to deep jewel shades, a variety of new woven patterns—this is what we find today when the coming of winter warns us to buy blankets. It is hard to remember that these lovely and luxurious creations are meant for just the same uses as the more sternly utilitarian blankets of grandmother's day, and for all their beauty will stand wear and washing just as well, if not better, as did their more rugged-appearing ancestors.

However, we can't buy blankets only because they are deliciously soft to the touch, or a perfect match for the curtains in the best bedroom; there are other important details to be studied too, and a little knowledge is a useful thing in making sure that every dollar buys its quota in years of wear and continued good appearance.

While soft, clear pastels still make up the largest part of the offerings this season, there is a distinctly new note in the deep jewel and wine shades—Burgundy, emerald, forest green, maroon, sapphire, a dark, warm rust, sure to attract anyone who is equipping a room for a man or an older boy, and other brilliant tones which bring a touch of drama into the new displays. Novelty weaves also add interest to the picture—diagonals and other varied effects which suggest hand weaving. Sometimes different tones of one color are used, as in a blanket bordered with three wide bands in graduated shades of blue, and there are many attractive new Jacquard patterns. By the same process which produces these patterns, it is possible to have monograms woven in, so that they form a distinctive ornament, while a less expensive method which gives an excellent effect, is to have the initials indelibly stamped on. And, of course, for the height of loveliness and luxury there is the pure white blanket with a binding of colored satin.

Gossamer-light summer blankets with their delicate colorings and narrow bindings also have a place in the fall picture when folded across the foot of a bedroom chaise longue, ready to give just the right featherweight

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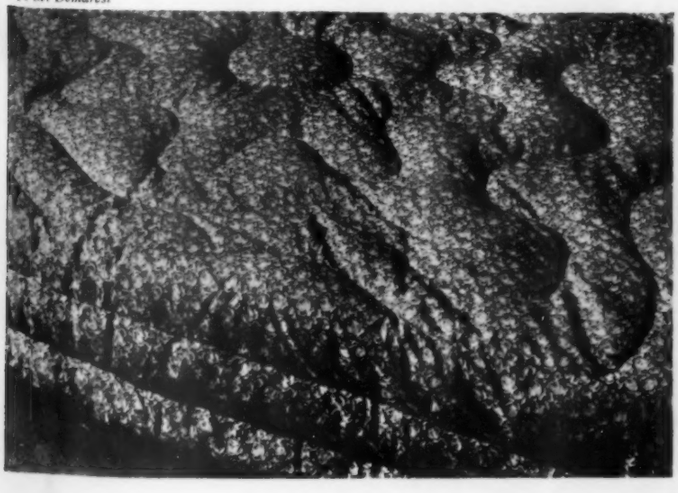
F. M. Demarest



Dreams that can

Daffodils dancing in the breeze, fairylike Cherry trees, spreading their lacy fabric of blossoms above them, evergreens ringed around for background, the shining leaves of Laurel and Rhododendron, Ivy and Spurge

ON AWAKENING from your dream, take courage and get into action now, make friends with the bulbs and plant them freely; they will prove to be your best stand-by for next year's early garden. Persistent little people, tolerant of shade, drought, and insect pests, they rarely disappoint. Though you should plant a Daffodil or Tulip bulb upside down, it will wriggle around and force its growing point up towards the sun and air. A poor soil does not prevent them from blooming because they have the necessary food supply stored up inside their brown jackets, but for lasting results they need a medium of good loam, leaf mould or rotted manure, with some sand. Bulbs are particular, however, as to drainage and should never be planted to rot in wet or waterlogged places.

A few evergreens are the best investment for any year-round garden, they add color and cheer to the winter landscape. Hemlock, Spruce, and Pine take years to grow, but can be bought in small sizes for a few dollars apiece and planted now in the background with the quicker growing shrubs and trees in front of them will make a winter setting. If you are minded to preserve the family Christmas tree, don't plant it in the middle of the lawn, but give it a dignified place in the general scheme of planting.

Any existing tree, or trees, of picturesque outline or habit of growth should be made much of as a focal point in the new garden. Cherry trees, Dogwood, and Forsythia bloom with the Daffodils; Apples and Flowering Crabs with the Tulips, and all *may* be planted now.

These Cherries are to be had in three distinct types:

1. The pryamidal form represented by Amanogawa with semi-double pink flowers on stiff upright stems
2. The weeping Prunus subhirtella pendula, soft pink with a graceful fountain-like habit.
3. The vigorous small tree known as the Rose-flowering Cherry of Japan, with heavy pendulous clusters of pink double flowers (types: Kofugan and Naden)

The Japanese Cherries, mostly tinted blush and soft pink, harmonize pleasantly with the gold of the Daffodils.

The various Spireas combine well with the Cherries. First comes Garland of Snow, Spiraea thunbergi; next Vanhouttei with graceful arching branches laden with clusters of tiny white flowers; and last the true Bridal Wreath (S. prunifolia). Its upright branches covered with small double flowers looking somewhat like miniature roses.

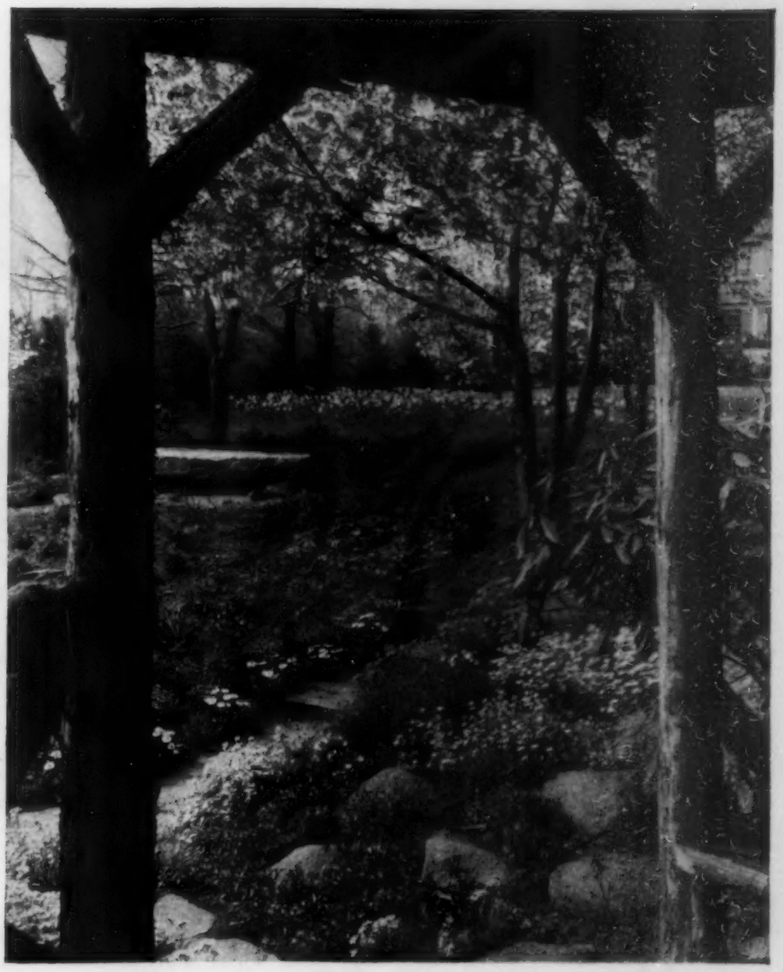
An informal flagged walk adds to the satisfaction and beauty of the bulb garden and a bit of flagging under trees may be made an interesting feature. For setting between the stones, the Thymes, (serphyllum and lanuginosus); the Sedums (acre and dasyphyllum), and Veronica repens are the most reliable plants, warranted to survive crushing.

Bare spaces must be carpeted with ground covers. The so-called Myrtle (Vinca minor), English Ivy, Trailing Euonymus (E. radicans minimus), and Japanese Spurge (Pachysandra terminalis) spread rapidly when planted out from pots into good soil. To these may be added the beautiful ground Junipers, such as the Canadian prostrate Juniper, the native Savin (Juniperus sabina tamariscifolia), horizontalis glauca and squamata the Scaly Juniper from the Himalayan Mountains.

Before the Daffodils, we wel-

an come true to you

covering the spaces between and enlivened with clumps of early flowers, Arabis, Iberis, Aubretia, and Veronica that spill out over the flagged walk. You dream all that? You can have it next spring!—LILIAN C. ALDERSON



Photographs by Richard Averill Smith

come a number of smaller folk into our bulb garden that make the early weeks of spring an exciting adventure. In the order of their appearance, we look eagerly in February for the Winter Aconite (Eranthis hyemalis), that never fails to send out its golden flowers, though it may be buried deep under the ice and snow, Giant Snowdrops, and Cloth of Gold (Crocus susianus), the earliest of these dainties.

In March comes the Common Snowdrop, and Crocus in white, purple, and yellow with Glory-of-the-Snow, the brightest of blue flowers with white center. April follows with Blue Squills, Grape Hyacinths, and Narcissus and Hyacinths in variety. May is the month of Tulips; Early, Cottage, Darwin, and Breeder. What is lovelier than a garden full of Tulips at apple blossom time? Among the Tulips are found the delicate blush pink of the apple blossoms with a wide range of contrasting colors. Darwin Tulips run through many hues from white, clear pink, through rose and salmon to crimson, red, deep violet, and purple. Old Dutch Breeder Tulips include various art shades of bronze, buff, brown, and terra-cotta.

Single Early Tulips are the first to bloom outdoors, followed by the Double Early varieties in close succession. The Singles are effective in early borders underbedded with Pansies, Forget-me-nots, or English Daisies.

Three of the best are: Couleur Cardinal, bright crimson-scarlet; Le Reve, old rose flushed buff; Pink Beauty, bright cherry-rose with center of striped white.

The old-fashioned Double Tulip, (pink flushed white) and its companion Crown of Gold (Couronne d'Or) are unsurpassed for bedding.

Of the Darwins, each person should pick out an individual color scheme to his own liking. Breeder Tulips flower with the Darwins. Be careful not to let the golden bronze of the Breeders clash with the bright pinks of the Darwins which can be accomplished by interspacing with some of the many beautiful varieties of heliotrope among the Darwins or among the newer Ideals which flower with the former.

The finest yellows are found in the Cottage varieties. Yellow is the ideal complement to the fascinating odd shades of the Breeders and should be used with them where no pink is introduced.

In old-fashioned practice, Tulips were always lifted after flowering, gradually dried off and set aside for replanting each fall, their places being filled with brightly colored annuals from pots, consequently there were no ugly bare patches in the summer garden. There is a good deal to be said in favor of this method, but the way of least resistance lies in grouping your Tulips about eighteen inches from the edge of the border, leaving them in the ground, and trusting to luck that the front liners will tactfully conceal the inevitable fact of their disappearance. Where Tulips are placed with the base of the bulb six inches below the surface of the soil, small annuals may be put in between them. Tulips, however, are rarely worth saving after two or three years so the best way is to dig them out altogether and replace with newer varieties.

Groups of Daffodils that have increased to crowding may be lifted and divided in summer. The largest and best bulbs sorted out and replanted in freshly prepared soil, a wearisome process. In two years' time one may expect bigger and better flowers.

For small gardens Flowering Crabs may well take the place of

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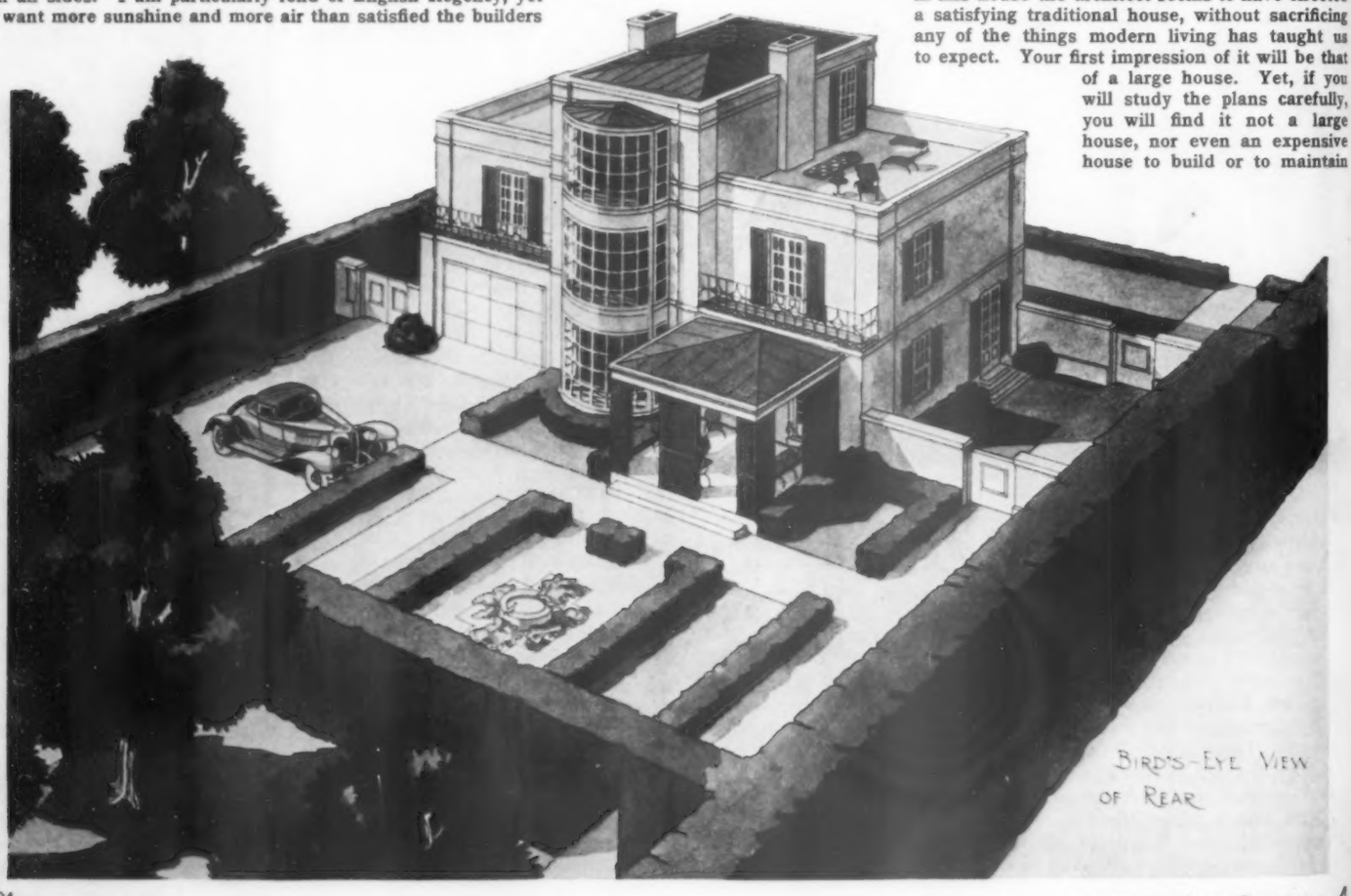
ROBERT B. CARR, Architect

A two-faced house for modern living

I like this house. In fact, it is pretty nearly the perfect house for the "compromise" sort of living we do these days. I like large, rambling houses—but present-day economics force us up and down, rather than out on all sides. I am particularly fond of English Regency, yet I want more sunshine and more air than satisfied the builders of that period. I want dignity and gracious size without the expense of great size. I do not like modern houses, but I greatly admire their clean lines.

On the face of it, a pretty wide gulf to bridge with any one house. Yet in this house the architect seems to have effected a satisfying traditional house, without sacrificing any of the things modern living has taught us to expect. Your first impression of it will be that of a large house. Yet, if you will study the plans carefully, you will find it not a large house, nor even an expensive house to build or to maintain

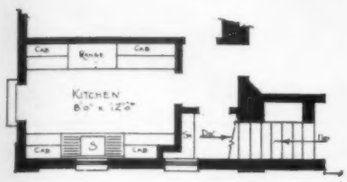


BIRD'S-EYE VIEW OF REAR

Letter to an architect

DEAR MR. CARR:

I like your house enormously. It flavors of English Regency, which I like, yet has the clean-cut simplicity of modern architecture, which I also like. It has dignity, a quality I should demand in a house of my own. It appears to be graciously "spread out," a feeling I should want, while at the same time realizing that present-

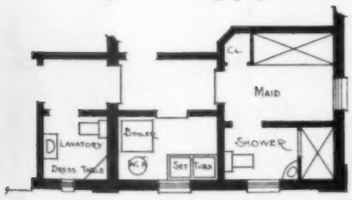


ORIGINAL KITCHEN

day demands that we build high and narrow. I should call it a perfect "compromise" house.

Now, had I not lived in other people's houses, I should publish it just as it is. But this painfully valuable experience has taught me many things. I study a plan with the eagle eye of an experienced house-holder and find some serious objections to your original floor plans. Can we not compromise here, too? Here are my strenuous objections.

ORIGINAL MAID'S QUARTERS



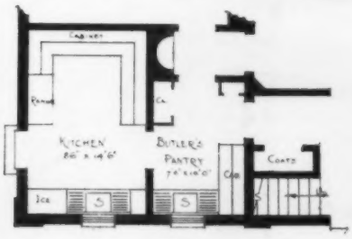
REVISED PLAN

FIRST FLOOR PLAN

1. Maid's quarters badly planned. I should not like her going through my living quarters to gain access to her room, nor would she like to come out in the general hall to reach her bath or closet. These three units should be complete unto themselves, so that by a shutting of her door we *all* have privacy.

2. I believe any new house should contain a dressing room and lavatory on the first floor.

3. There is no butler's pantry, a necessity in even a small maidless house, if for no other reason than to shut off noises and cooking odors, though this extra serving and storage unit is in itself reason enough for its existence. I need this extra sink, too, for arranging flowers, or preparing refreshments. An efficient kitchen is a small, compact



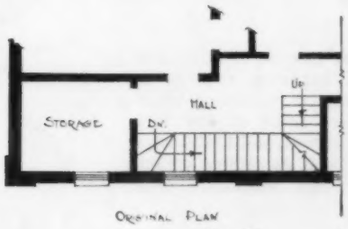
REVISED PLAN

one. These "extras" can be taken care of in a butler's pantry, without adding the thousands of extra steps such additional space would mean in a kitchen.

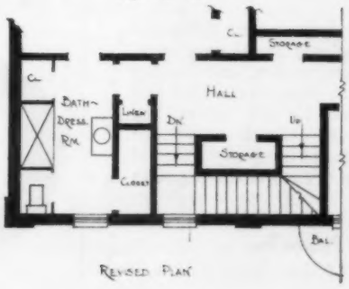
4. I believe cellars are obsolete. I should want, in a house of my own, to combine the oil heating unit with the laundry equipment —all housed in one compact, well-ventilated room on the first floor to eliminate climbing up and down with clothes.

SECOND FLOOR PLAN

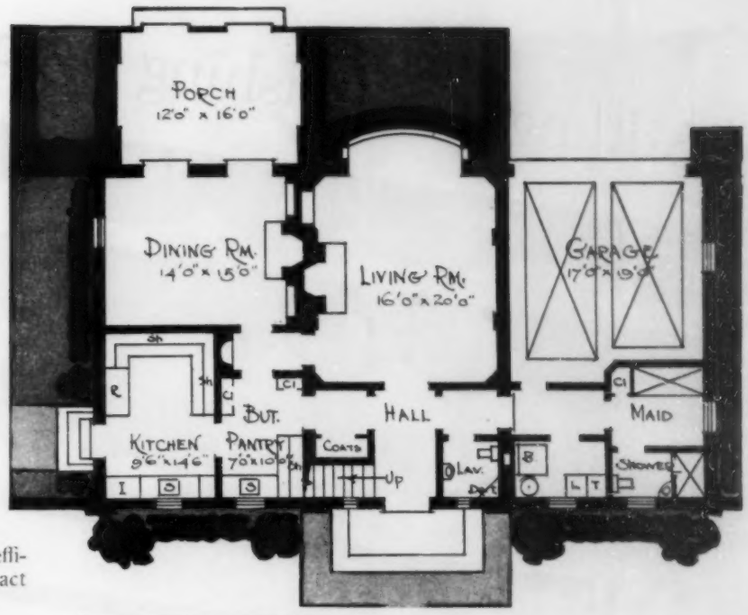
1. Too much space given over to storage which could be taken care of in built-in wall closets in first and second floor hall niches. I would make the present storage room, a bath to connect with ad-



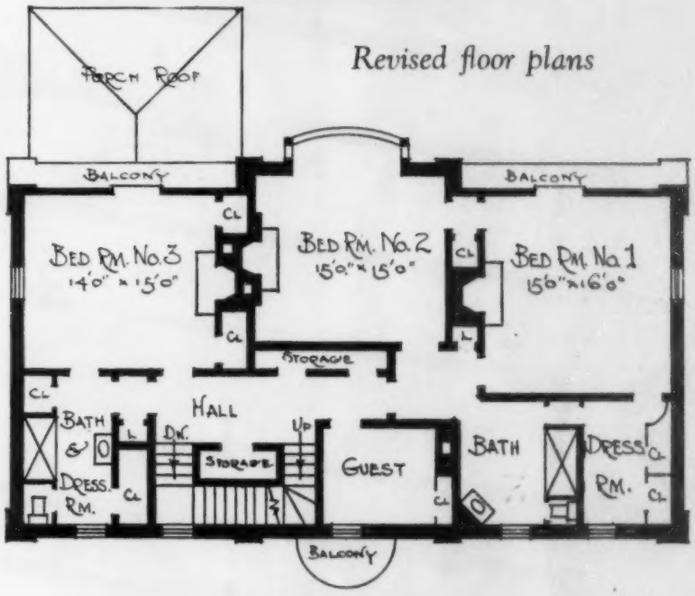
ORIGINAL PLAN



REVISED PLAN



Revised floor plans



joining bedroom as well as accessible from the hall.

2. By re-planning bathrooms, you may still have one for the master suite of two bedrooms, as well as the one mentioned above for private guest use when needed. The original plan of a bath at the head of stairs is better used as a small guest room.

3. Connect center and end bedroom so as to form a master suite, possible to shut off as a private suite with bath. The guest room and third bedroom still have access to bath put in original storage room.

THIRD FLOOR

Experience has taught me that game rooms are too seldom used after the first novelty of them

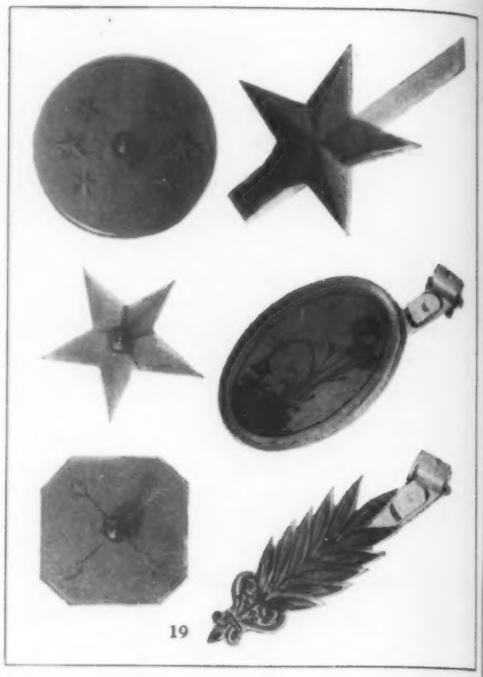
[Please turn to page 328]

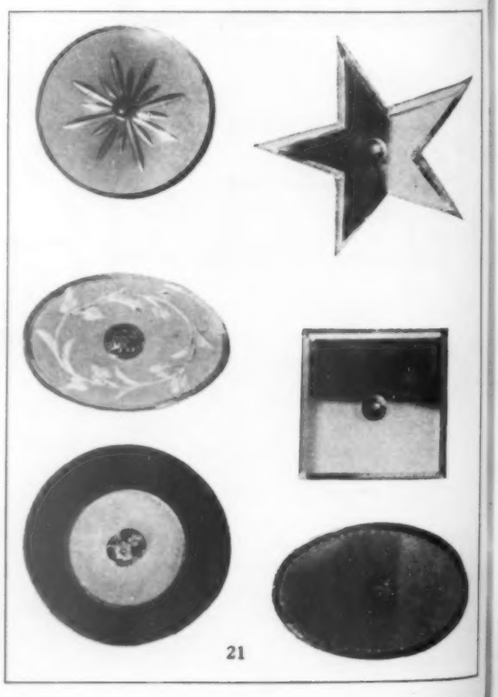
Adding the finishing touch

Have you ever stopped to think how much curtain hardware can do to make your window treatment effective? Here are some of the new cornices, rods, cranes, and hold-backs, a variety for each decorative period, and one for each individual taste

Wooden ones come in pine finish and in painted designs; metal ones combine iron, brass, copper, and chrome in various ways; glass, crystal-clear and mirrored, serves for still others. In planning new fall decorations, be sure to count on some of these new fixtures! For description of fixtures see page 333

Photos by
F. M. Demarest





Go out and buy!

But be sure you get something more than just something new

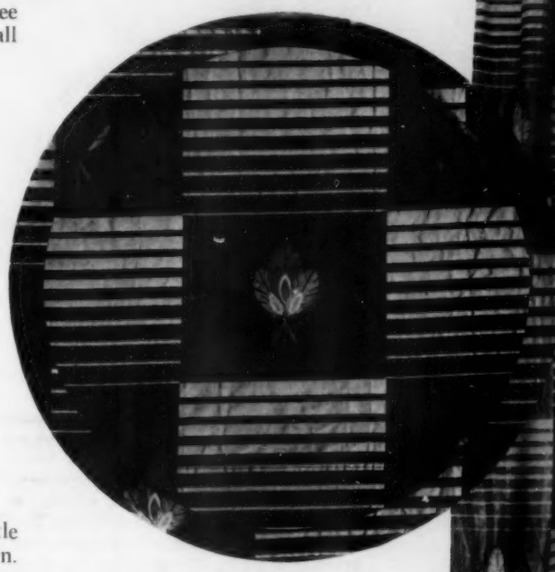
Deborah Mellor

It is only fair to warn you that I am going to scold. But, as we tell our children, it is for your own good! If you are starting out this fall, knowing exactly what you want and why, then by all means skip right past these three pages. There is no reason at all why you should take a scolding. But, my lady, if you are not, I can only soften the punishment by telling you that when I've finished, I hope there'll be nothing you won't know about buying fabrics and color this fall.

Possibly I have gone about this great self-imposed task in a belligerent way, but stand with me at any drapery counter for just five minutes and dare tell me the scolding is not justified! Millions of words have been written on color, on fabrics, and on decorating in general. Yet what happens at this counter? The little woman "thinks" she wants green. Then, after looking at twenty bolts, she is not sure what she wants—that henna chintz "*is* awfully sweet." And isn't that damask a "buy" at that price?

Lady, lady, nothing is a "buy" at any price, unless it can do for that room exactly what you want it to do. And if you came in for green, it's a twenty to one chance that henna will be deadly in its place—that is, if you *needed* green in the first place. Because you came there needing color, not so many yards of cloth. Color is the fundamental reason for hanging cloth at your windows, and if you buy fabrics for any other reason, you'll come home with nothing more than something new—and that's not a good enough reason for spending your money.

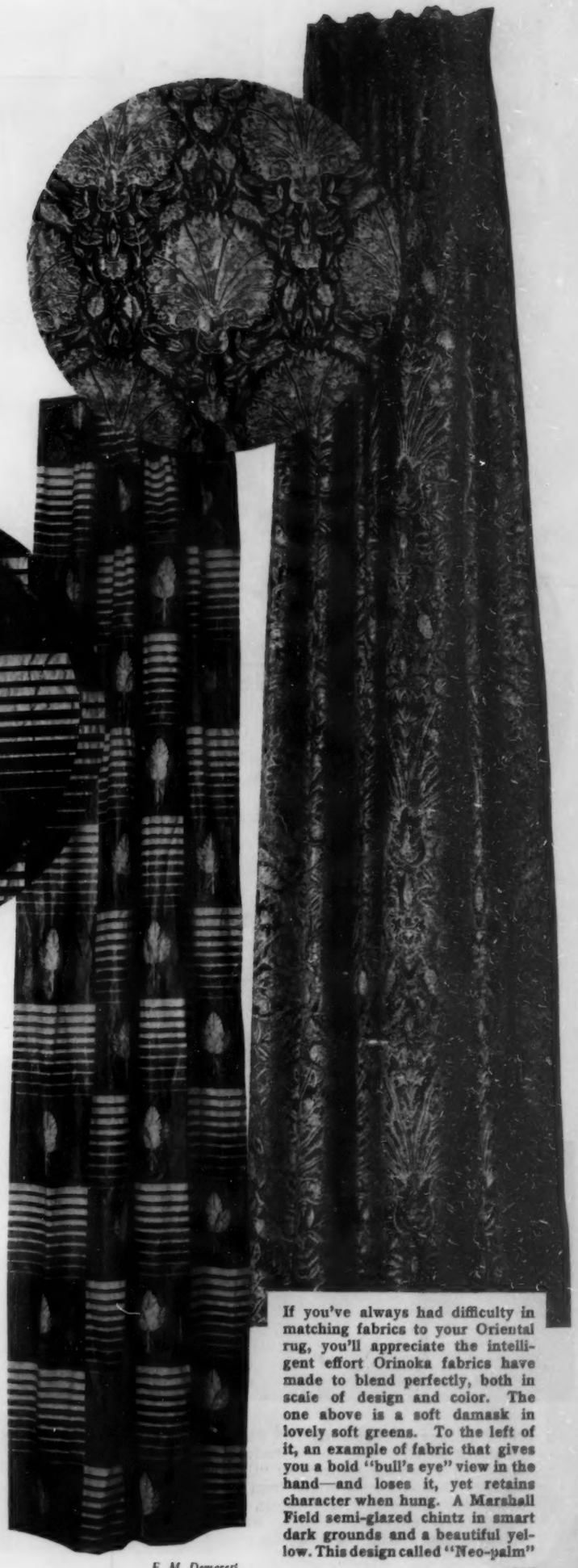
So then, let's sit down and turn this color argument inside out. First of all, what color do you need? The color you like has absolutely nothing to do with it. If you like rust and the sun pours in your living room, you've just got to forego rust until you move. For do you know what rust will do to that room? It will hold the heat until it cloys and sticks. The people who come into it will have the same feeling they have when they have to sit on a red plush train seat in the summertime.



They won't be one whit warmer—but they'll feel they are, and after all, we do not go around with thermometers. But hang a soft green or a dull blue at those windows and what happens? We have come into a restful, quiet room with a friendly, warming sun. We aren't being slowly but surely smothered, we are basking gratefully in the winter sun amid restful surroundings.

And you think color doesn't account for it all? Well then, try a little reverse English on this argument of mine. Go into a north room with ivory walls. My, my, isn't it dull? Yes—and colorless. And colorlessness (the word is mine and I stick to it) is the cardinal sin of American housewives. Far better, cry they, to be on the safe side. Stick to neutral colors, and you can't go wrong.

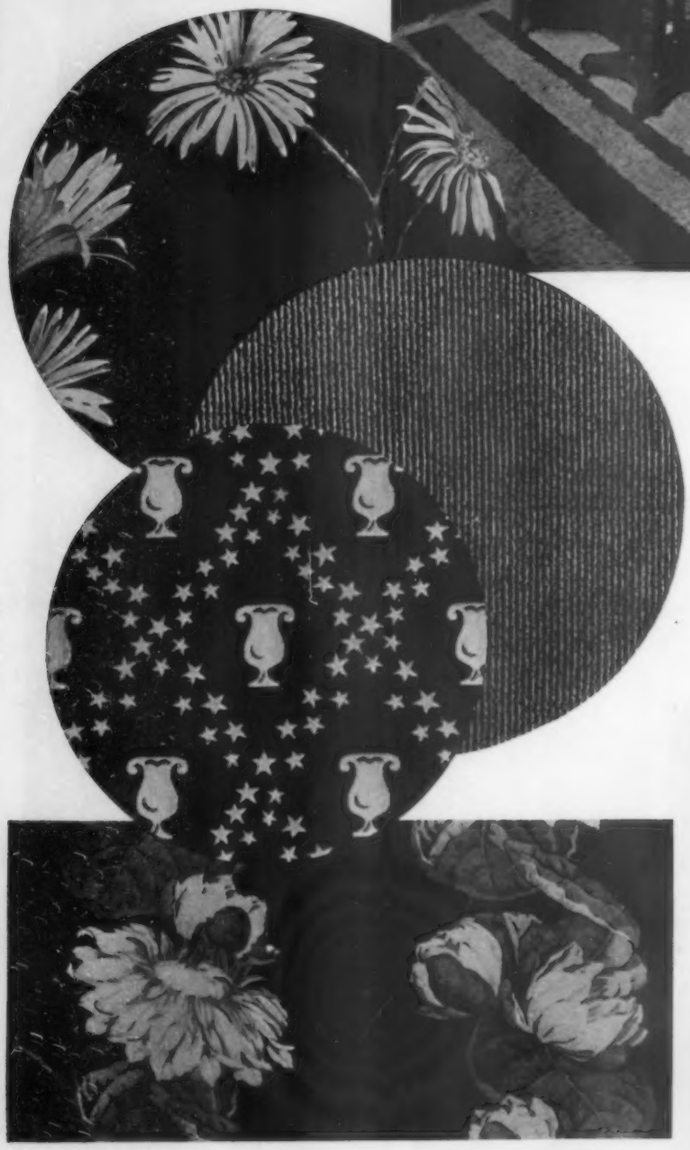
No, lady, you can't go wrong—but heavens how dull you can be in your safety. Safe—and 100% dull. You do not dress that way. Your garden is a riot of color, colors mixed to high heaven and—charming. What then, is there



F. M. Demarest

If you've always had difficulty in matching fabrics to your Oriental rug, you'll appreciate the intelligent effort Orinoka fabrics have made to blend perfectly, both in scale of design and color. The one above is a soft damask in lovely soft greens. To the left of it, an example of fabric that gives you a bold "bull's eye" view in the hand—and loses it, yet retains character when hung. A Marshall Field semi-glazed chintz in smart dark grounds and a beautiful yellow. This design called "Neo-palm"

You can't find the color you want on the sample chart? Unusual, soft colors are always self-mixed by decorators. Write post haste for our mixings. We begged pots of Wallhide paint and concocted some delectable results. Stamped envelope will bring them to you



Not a dull one among them! Top, a hand-printed Waverly glazed chintz on an off-shade, lovely shade of red. Second circle, an absolutely new mohair known as "Curlymo," guaranteed against moths. Shelton Looms fabric from Sidney Blumenthal & Co. Lower circle, modern classic fabric, off-white stars and urns on clear blue ground. Orinoka Mills. Bottom, flower motifs on glazed chintz forming a stripe effect on plum ground. Kent-Bragaline, Inc.

IDEAS ⁘

A formal, small room with walls in three shades of sage green. Floor striped in two shades of green linoleum. Curtains in mixed shades of greens and yellows over light green Venetian blinds. Some Directoire, some Biedermeier furniture, covered in sage green, yellow, and cobalt blue. Stran-Steel-Irwin Town House. Be ow: cream wallpaper, with green coin spots. Green carpet. Curtains and bedspread, toile de Jouy in white, green, cream, and rose. Stran-Steel-Irwin Garden Home in Chicago. Robert W. Irwin furniture used in both rooms

about this home of yours, where you spend most of your time, this background where everybody sees you most, that forbids of any originality and charm? This north room of yours—isn't it made to order for singing yellows, tawny reds, and glowing, rich browns? And when you, north-roomer, step up to that counter, it's singing yellows, tawny reds, and glowing, rich browns you'll be asking for if you intend getting off to a right start this fall. You may prefer dull greens and

At left, successful use of wallpaper in an informal living room. Pale green ground, gray leaves in scatter design. Black linoleum floor, light plaid rug. Black ground chintz, green and white flower pattern. Informal 18th Century furniture, in green, gray, and dull rose. Stran-Steel-Irwin Garden Home

Below, left: Guest room in the house of Mayflower Wallpapers, at Chicago Fair, showing how wallpaper can be used to furnish a room where furnishings must be kept simple. Note wallpaper border used on painted valance. Mayflower wallpaper in yellow. Silver-gray rugs, furniture coverings in soft green

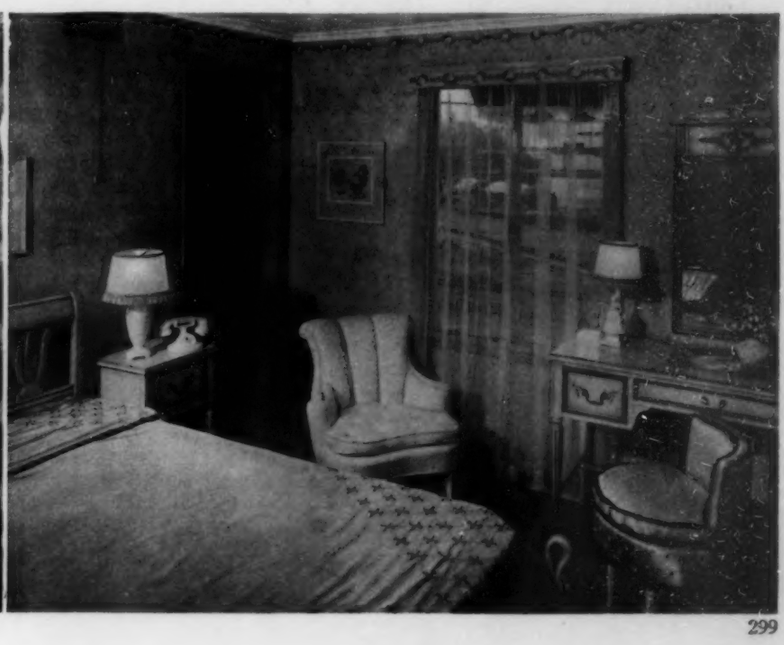
blues, but when you chose a north light, whether you knew it or not, you gave up dull greens and blues—until you exchange houses with the lady who likes rust and chose too much sun to use it.

However, these fundamental color "musts" are no excuses for depriving your home of the precious gift of color. Crispness and freshness and character are no more expensive than dullness and monotony—and very little more effort. Color is not the dreaded bugbear of decoration that it's supposed to be. Too long have I heard women say they have no "talent" for combining colors. An expression of color beauty is nothing more than youth in the soul, irrepressible cheer in the heart. Inborn "talent" is rubbish. Successful use of color calls for good taste, certainly. But so does a dinner party. Color is, of all gifts, the greatest. It has no price. Lovely warmth and cheer can be as easily found in a twenty-nine-cent chintz as in the most luxurious imported damask. The simple trick of color produces sensations of joyousness and tranquillity not to be found in the most priceless furniture. It is possibly the only beautiful thing within the reach of everybody. Perhaps because it calls for only originality, and not a price tag, this great gift is so little appreciated by American women, too indolent to put it to any but the most mediocre uses.

Nor do fundamental "musts" call for any particular effort.

[*Please turn to page 318*]

Below right: Young girl's room, also in Mayflower Wallpaper house. Powder-blue garland paper and wallpaper border again used for dainty window treatment. Example of wallpaper design as unobtrusive as plain walls, yet lending a little more interest than a solid color. Rug is toast color, bedspread peach, chairs white and pinkish rust



Give a Russian bridge party

Dorothy Gladys Spicer

THERE is no more romantic hospitality than that which centers around the Russian samovar. The striking red of Russian lacquer and the glow of Russian brass set the stage for friendliness and gaiety. The soft light from the tall candelabra and the steaming amber tea, served in glasses, are the very essence of serene entertaining. Here is a simple recipe for a Russian bridge party. More or less "atmosphere" may be used, according to taste.

Invitations: In or near almost every community there is a Russian shop or someone who knows where the colorful Russian candies and toys may be obtained. Russian post cards, views of Russian cities, or the very decorative scenes of peasant life, would make attractive invitations. In case these are not to be had, plain cards or paper with an appropriate motif traced or sketched in the corner or at the top may be used. Characteristic Russian designs are in red, black, gold, and white, and these combinations may be used dramatically in the paper, the decorations and the ink for the invitations. There are many objects which are emblematical of Russian life: the Kremlin, the *troika* drawn by prancing horses, a pair of Russian boots and a pointed Russian hat, a candelabra and a samovar, a Russian bear, a row of *matreshkas*—those droll cylindrical dolls painted in bright colors, which are graduated in size and fit one inside the other. The wording of the invitation depends upon the amount of formality desired by the hostess. Friends may be invited for

"Bridge, and tea, and caviar
Around the Russian samovar,"

or simply to a "Russian Bridge Party."

Bread and Salt: One of the first steps in Russian hospitality should come as soon as all the guests have arrived. Before the game begins, the hostess, or the young daughter of the house, dressed in Russian costume, enters the room, carrying a round loaf of black rye bread, placed on an embroidered towel. The center of the loaf is slightly scooped out, and in the hollow is set a small glass dish filled with salt. The bread has been cut in small slices. Each guest is offered bread and salt. Each one takes a small piece of bread, dips it in the salt and eats it as a symbol of accepting proffered hospitality.

Tallies and Prizes: If the tallies are to be home made, the *matreshkas,* or any of the Russian symbols mentioned above, may be used. Red tallies, with the decorations in black, would add to the color of the occasion.

The gay beauty of the brasses, embroideries, and trays used every day in Russian households makes these objects the most delightful of prizes. They may be costly or inexpensive, according to the hostess' purse and the elab-

[*Please turn to page 331*]

MENU

Caviar canapés
Tea
Sand cakes
Aniseed biscuits
Marzipan Russian toffee

Matreshkas, the Russians call these amusing nested dolls. Believe it or not, all seventeen of them fit snugly into "mama." The jaunty lady above is really a tea cosy. The duck bonbon dishes, gray painted soup bowl and spoon or handsome oil painted tray at a dollar, all make welcome prizes. From Martin S. Breslauer & Co., Inc.

School days mean five lunches a week

Lunch-box menus and suggestions especially for the mothers of kindergarteners and first-graders.—DORIS HUDSON MOSS

● thoughtful "extras"

Custard: candy

Baked custard, with a bit of jam in the center of the little casserole looks tempting, indeed, and deviled eggs seem far more entrancing than their boiled cousins. I have a friend who buys assorted excellent candy, two pieces of each kind. She wraps each of these luscious kinds in waxed paper and puts a different variety in her little girl's lunch box each day. Sugar is energy, of course, and children require plenty of it.

Little cakes and pies

When you bake a cake or pie, remember to save enough batter to make a tiny one for the lunch box. A round cake or little pie can go to school in its tin and is easier to pack than a wedge shaped piece.

Space saver

Vacuum bottles now come with a non-breakable screw top that may be used as a drinking cup.

● children's favorites

Sandwich fillings

Crisp bacon and sliced tomato	Peanut butter—plain or with:
Minced egg	brown sugar
Cream cheese with jam	salted peanuts
Date and walnut	jam
Prune and walnut	berries in season
Graham cracker and apple butter	ground prunes

● lunch-box rules

● cold day menus

Minced ham sandwich (white bread)

Prune and walnut sandwich (graham bread)

Hot tomato soup in vacuum bottle

2 buttered crackers

Canned pineapple or stewed cherries in jar

Sour cream cup cake

Mints

• • •

Baked bean sandwich (Boston brown bread)

Tuna and celery sandwich (white bread)

Hot malted milk in vacuum bottle

Cold canned tomatoes with French dressing, in jar

Ice box cookies

Red apple

2 pieces candy

● sandwich varieties

● warm day menus

Peanut butter and salted peanut sandwich (graham bread)

Minced egg and mayonnaise sandwich (white bread)

Iced tomato juice, in vacuum bottle

Berries, sugared, in jar

Raisin cookies

Molasses candy

• • •

Cream cheese and strawberries sandwich (white bread)

Relish spread and lettuce sandwich (cracked wheat bread)

Iced chocolate malted milk in vacuum bottle

Stewed peaches in jar

Cup cake

2 pieces good candy

Photographs by F. M. Demarest

School days mean five lunches a week

Lunch-box menus and suggestions especially for the mothers of kindergarteners and first-graders.—DORIS HUDSON MOSS

● lunch-box rules

THE child's luncheon should contain at least one third of the food which the child eats for the day. After a morning of school work and playground exercise, lunch should be adequate as to amount, dietetic balance, and as delicious as possible to insure its being eaten and not discarded.

Every school lunch should contain energy foods (sugar, starch, and fat), tissue repair food (protein or minerals) and vitamines for growth and protection.

The amount of food may vary with the weather. In cold weather, more of fat and starch and protein is necessary, in warm weather more of fruit and vegetables, and a cool drink.

A tin lunch kit with half pint vacuum bottle is almost a necessity for healthful lunches. The bottle will hold hot foods as well as hot drinks (see menus) and will be a life saver on a hot day.

● children's favorites

Sandwiches

Tuna	Soft crust roll stuffed with tuna salad
Salmon	Cold meat
Sardine and egg	Buttered rye crisp
Boston brown bread and butter	Minced boiled ham and boiled egg
Nut bread and marmalade	Baked bean with tomato ketchup

Note: Paper napkins don't help a bit to keep little clothes clean. By all means, use a damask napkin and a large one, for your child's lunch box. There are five school days a week and you will need a clean one each day but it will be worth your while to supply it.

● thoughtful "extras"

Screw-top jars

A small, screw-top jar may hold such goodies as sliced tomatoes with dressing, apple sauce, sugared sliced oranges, stewed fruits, cabbage salad, canned asparagus tips with mayonnaise, lima beans, custards and puddings, cottage cheese, potato salad, and gelatines (in cool weather).

Labels

It will prove helpful if you will label the tin box, vacuum bottle, and the cup with pieces of adhesive tape. Write name and address in indelible ink and stop worrying.

A "table cloth"

A 24-inch square piece of wrapping paper, folded and laid on top the lunch will make a "table cloth" to cover the soiled desk or table on which the little lunch is eaten.

● warm day menus

Cold meat sandwich (bran bread)

Sliced tomato and mayonnaise sandwich (white bread)

Iced vanilla and nutmeg milk in vacuum bottle

Asparagus tips with French dressing in jar

Gingerbread

3 marshmallows

• • •

Lettuce and mayonnaise sandwich (white bread)

Date and walnut sandwich (brown bread)

Iced apple cider in vacuum bottle

Sliced tomatoes in jar

Baked custard in casserole cup

½ milk chocolate bar

● sandwich varieties

SURPRISES, of course, are adored by children and it's a simple matter to cut the sandwiches with the fancy cooky cutter. A peanut butter sandwich shaped like a bird is a rare treat, and who wouldn't like a nut bread cat or horse!

Peanut butter is well liked by most children. If sprinkled with brown sugar or salted peanuts it becomes an extra treat.

Cream cheese or pimiento cheese is so delicate in flavor, it is a favorite with the children whom I know. Combined with chives, nuts, raisins, jam, or fresh berries it makes grand school sandwiches.

A stuffed soft crusted roll, occasionally, makes a change from the usual sliced bread sandwiches. A change of variety of bread is helpful in providing interest. Children usually like Boston brown bread, nut and raisin bread, peanut butter bread, buttered muffins, buttered biscuit, triscuit, Swedish tea cakes, Melba toast, Zwieback, or orange bread. Ordinary sandwich fillings become interesting if used between different coverings.

● cold day menus

Cold biscuit and crisp bacon sandwich

Minced egg sandwich (graham bread)

Vegetable soup in vacuum bottle

Sugared oranges in jar

Chocolate pudding in cup casserole

Peppermint candy

• • •

Cornbread split and filled with minced, crisp bacon

Strawberry jam sandwich (white bread)

Hot Ovaltine in vacuum bottle

Lima beans cooked with salt pork, in jar

Baked apple and bread pudding in cup casserole

3 marshmallows

Half prepared to start with

We select some favorite recipes from familiar sources

Recipe printed on back of each photograph

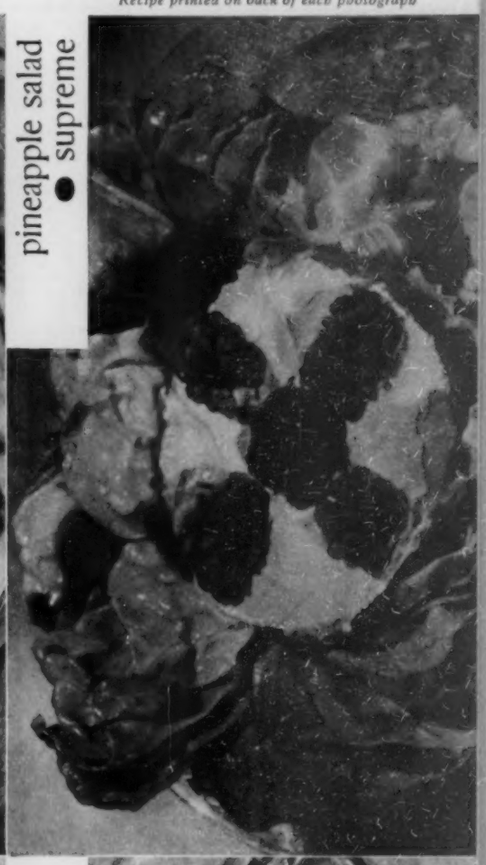
● Holland rusks and cream tuna

Recipe printed on back of each photograph

● chocolate tartlets

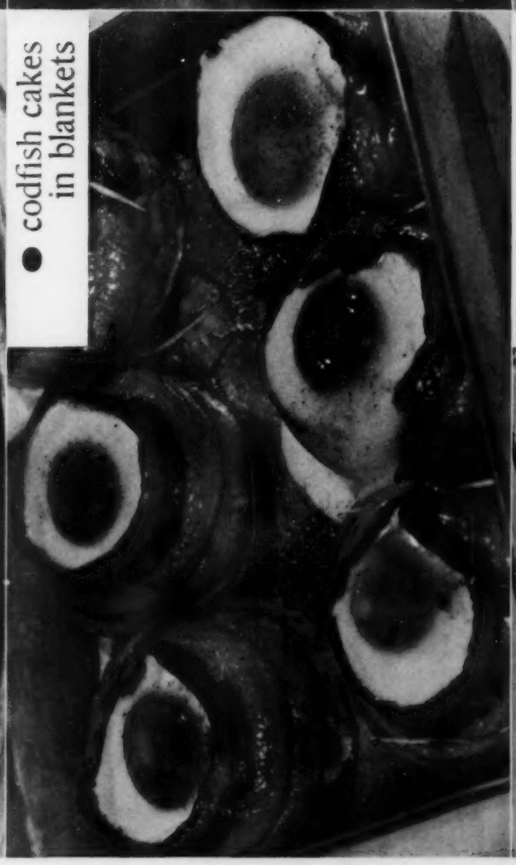
Recipe printed on back of each photograph

pineapple salad ● supreme



● vegetable soup meat loaf

● codfish cakes in blankets



● applelicious

Photographs by F. M. Demarest

● appleicious

3 large firm apples
1 cupful Eagle Brand Sweetened Condensed Milk
½ cupful water

BUTTER a baking dish and line with vanilla wafers. Cover with layer of peeled sliced apples, repeat until wafers and apples are all used. Blend Eagle Brand Sweetened Condensed Milk with water. Pour over the wafers and apples. Cover. Bake in a moderate oven (350 degrees F.) 20 minutes. Uncover and bake 10 minutes longer.

May be served with a pudding sauce. Serves eight.

Tested by THE AMERICAN HOME

● pineapple salad supreme

1 package cream cheese
Lettuce
24 halves walnut meats
Heinz Currant Jelly

SPREAD slices of pineapple with a layer of cream cheese and decorate each slice, using a half of a nutmeat on each quarter. Place in a deep cup of lettuce and in the center place a teaspoonful of currant jelly. Garnish at one side with a spoonful of mayonnaise or French dressing. This makes a very attractive and easily prepared party salad.

Tested by THE AMERICAN HOME

● codfish cakes in blankets

1 can Gorton's Ready-to-Fry Cod Fish Cakes
Mashed Potato
Bacon
Eggs

THIN out the contents of one can Gorton's Ready-to-Fry Cod Fish Cakes with a small quantity of mashed potato. Then shape into cakes, wrap a strip of bacon around each cake and fasten with a toothpick. Make a depression in the center and drop an egg in each. Place in shallow pan and bake in hot oven (400 degrees F.) until egg is firm and bacon brown. Garnish with watercress. Recipe by Miss M. F. Parsons.

Tested by THE AMERICAN HOME

● chocolate tartlets

3 squares Baker's unsweetened chocolate, cut in pieces
2 cupfuls cold milk
1½ cupfuls sugar
4 tablespoonfuls cornstarch
¼ teaspoonful salt
2 egg yolks, well beaten
½ cupful seedless raisins
½ cupful nut meats, chopped
1 tablespoonful butter
1 teaspoonful vanilla
8 baked tart shells

ADD chocolate to milk in double boiler and heat. When chocolate is melted, beat with rotary egg beater until blended. Sift sugar, cornstarch, and salt together, and add to chocolate mixture; cook until thickened, stirring constantly. Cook five minutes longer, stirring occasionally. Pour small amount of mixture over egg yolks, stirring vigorously. Return to double boiler and stir until mixture thickens again.

Remove from fire, add raisins, nuts, butter, and vanilla. Pour into tart shells. Cool. Cover with whipped cream. Or top with meringue made by beating 4 tablespoonfuls sugar into 2 stiffly beaten egg whites, and bake in slow oven (325 degrees F.) 12 to 15 minutes. Makes 8 tartlets.

Tested by THE AMERICAN HOME

● vegetable soup meat loaf

2 lbs. of finely ground steak
1 can (1 lb.) Heinz Vegetable Soup
2 cupfuls Heinz Rice Flakes
1 egg
¼ cupful finely chopped onion
2 teaspoonfuls salt
¼ teaspoonful pepper

MIX ingredients thoroughly. Pat into one large or two small rolls, and put into a roaster, the bottom of which has been greased. Sprinkle roll lightly with flour, and sear in hot oven until brown. Pour ½ cupful water around roll, cover and continue baking in hot oven (425 degrees F.) for 1 hour. Uncover, and rebrown slightly.

If liquid evaporates, add ½ cupful water. Potatoes may be cooked around roll, if desired.

Tested by THE AMERICAN HOME

● Holland rusks and cream tuna

2 tablespoonfuls butter
2 tablespoonfuls flour
1 cupful milk
¼ teaspoonful salt
Few grains pepper
1 can tuna fish
Holland rusks
½ cupful cooked peas

MELT butter, add flour mixed with seasonings, stir until well blended. Pour on milk gradually, while stirring constantly. Bring to boiling point. Boil two minutes.

Drain oil from canned tuna. Pour boiling water over fish and let stand one or two minutes. This removes excess oil and renders fish less strong to the taste. Break into tidbits and put into sauce. Mix lightly with fork. Just before serving add ½ cupful cooked peas.

Serve on hot Holland rusks.

Tested by THE AMERICAN HOME

Half prepared to start with

We select some favorite recipes from familiar sources

Photograph printed on back of each recipe

Photograph printed on back of each recipe

Photograph printed on back of each recipe

For folks who crave

ONION SOUP

ONE OF THE **57**

A FAMOUS restaurant specialty now comes home to your own kitchen. Onion soup, as you like it—in all its mellowed slow-simmered richness. Now you can serve onion soup au gratin—*minutes* after you've decided you want it.

It is the newest and seventeenth variety of Heinz Home-Recipe Soups. Tender fresh onions are sliced and pan-browned. They are then immersed in a delectable broth—a broth brewed in individual open kettles, from choice beef, delightfully seasoned as only a master soup chef can do it.

Heinz Onion Soup, as you like it, comes to you ready to heat and serve. To serve it au gratin, merely heat, add toasted half rolls and cheese, and place under oven broiler for a few minutes.

Try this famous restaurant treat, faithfully duplicated by Heinz soup chefs. Ask your grocer for Heinz Onion Soup.

H. J. HEINZ COMPANY
PITTSBURGH, U. S. A.
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HEINZ
ONION SOUP

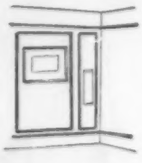
Starting fall decorating with things "all wrong"?

Josephine Bessems

IF ALL the rooms in our homes were perfectly proportioned, decorating and furnishing would be easy. But when well-meaning but misguided architects and contractors build them too small, or two square, or too long and narrow, with ceilings too high or too low, and stick in windows and doors and radiators in the most inconvenient spots, the problems created are enough to try the patience of a saint. Yet there are many clever tricks whereby these defects may be camouflaged and the illusion created of an entirely different sort of room.

Room Too Small?

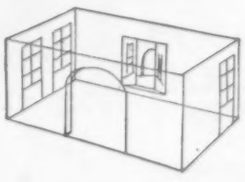
The too-small room is more often met with in modern homes than the overlarge one. Although it is quite impossible for us to increase the size of a room by even a single inch in actual measurement, there are many ways in which we can use our ingenuity to make it *seem* larger than it really is, and to give an air of spaciousness. The furnishings, both fixed and movable, should be small in scale. Heavy cornices and projecting moldings, large fireplaces with heavy over-mantels, massive furniture, big patterns in wallpaper, draperies, and rugs, all overcrowd the small room. Of course, one need not go to the other extreme and select furnishings of such dainty proportions that the husky male members of the family will feel they have strayed into a doll's house. But there is more sense of unhampered freedom when heavily scaled things are somewhat eliminated.



Backgrounds play an important rôle in the small room. They should be unbroken as far as possible. The cutting up of walls by paneled effects and sharply contrasting woodwork minimizes the apparent size. So do dark walls and strong advancing colors and patterns. Plain color walls, or possibly a small unobtrusively patterned paper, with wood trim as nearly as possible the same color as the walls, are best, and a surprising impression of additional space is gained by using the same wall color in all adjoining rooms.

These same fundamentals hold true for floors. The greatest sense of size is gained by an unbroken floor space. A plain floor always seems larger than a boldly patterned one, and largest of all when it is carpeted in plain color all the way to the baseboards.

Mirrors are a wonderful help in creating an illusion of spaciousness, and also in altering the apparent proportions of a room. If two-panel mirrors are set into opposite walls of a square room, it suddenly seems almost oblong in shape. Mirrored panels were used most effectively to camouflage a room that was so long and narrow as to seem almost hopeless. There were windows at both ends, and the entrance to the room, a wide arch, was in the center of one of the long walls. This left one interminably long, unbroken wall space. In the middle of this wall, directly opposite the doorway, were placed three mirrors, the center one about three and a half by five feet, and the two end panels one and a half by five. The center panel was recessed four or five inches, and the other two set at slight angles, giving much the effect of a bay window. Thus each mirror reflected a different portion of the room, showing a series of charming vistas, with a completely transforming effect.

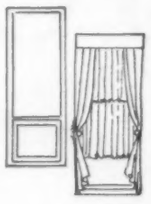


High Ceilings?

High ceilings are a problem one has to contend with frequently in old homes. One of the first laws laid down in all primers of interior decoration is that the ceiling should be lighter in tone than the side walls. But an exception to this rule is the high-ceiling room. The all-too-usual cream colored ceiling in such cases seems to fade off into distance. But on the other hand, if the ceiling, which after all is the largest unbroken space in the room, and therefore should be entitled to some decorative attention, is given a deeper color than the walls, it seems to be brought down within bounds. The ceiling color may be extended down on the side walls a short distance. When a dark ceiling is used, however, it should be balanced by a dark floor.

In the high ceilinged room, wall and window treatments should accent horizontal rather than vertical lines. This was carried out most advantageously in the decoration of a dining room in an old home—a rather small room with a very high ceiling. The lower part of the wall had a dado, and above it a scenic paper—a quiet countryside with green as the predominating color. There were the soft greens of the foliage, flecked with tiny splashes of gay colored flowers, the misty hills in the distance, a pale coral sunset glow above them, and the large expanse of clear turquoise sky. With this paper you just didn't see the walls at all, but looked right through and beyond them to the horizon. So as not to break up the walls by contrasts any more than necessary, the wood trim, doors, and dado were painted a soft gray-green, which blended in with the greens of the foliage. At the windows were curtains of shimmery pale green Celanese gauze, made in three tiers. The blue of the upper part of the paper was continued on to the ceiling. This whole treatment gave an illusion of space and distance. By emphasizing horizontal rather than vertical lines, the height of the ceiling was apparently brought down and the room seemed in better proportion.

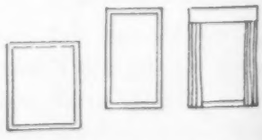
Windows are often badly proportioned, but such faults are corrected by clever arrangement of draperies. When a window is too small and narrow to look well, cut down its height with a deep valance. And in this connection a straight lower edge is more emphatic in giving the impression of width than one that is shaped. An effect of even greater width is obtained by using rods long enough to extend beyond the casing for several inches on each side. Push the draperies well apart, so that the inner edges just cover the frame of the window sash below.



When windows are very tall and narrow double-tiered glass curtains, or even three tiers, help to break the height. The vertical line of overdraperies may be broken by looping them back over ornamental tie-backs. With short windows, however, it is better to have them hang straight to the floor.

Windows Too Short?

When the opposite condition exists, the window being too short and wide, the draperies should just cover the casings at the sides, while height is gained by mounting the valance and drapery rods on cleats nailed to the wall above the window. These same devices may be used when two windows in the same room are not the same size, to make them appear alike.



An unused door often becomes a decorative problem. Sometimes bookshelves may be built between the jambs. Or, if you do

[*Please turn to page 339*]

"Now watch and you'll see that 60-yard run."

*Movies now cost less than 10¢ a "shot"**

CINÉ-KODAK EIGHT has revolutionized movie making... brought it within reach of everyone. It works on a new principle—gives you movies at the lowest cost ever.

As for simplicity—Ciné-Kodak Eight makes good movies for anyone. Just sight it, press the button—and you're saving it all for your own home screen.

Precision-built, it costs but $34.50. Its quiet, smooth-running motor is sealed in oil... needs no attention.

See Ciné-Kodak Eight... and the movies it makes—at your dealer's. Eastman Kodak Company, Rochester, New York. If it isn't an Eastman, it isn't a Kodak.

* IN THE MOVIE STUDIOS of Hollywood, a shot is one continuous scene of a picture story. The Eight makes 20 to 30 such scenes—each as long as those in the average news reel—on a roll of film costing $2.25, finished, ready to show.

Ciné-Kodak **EIGHT**

MOTHERS OF

Fussy Families

FIND THE HUNDRED PER CENT HEALTH BREAKFAST

Breakfast's a hard meal to plan. It has to be appetizing, and it has to be nourishing, too, so that father can go through to lunch with no let-down—so the children get all they should out of their morning's work and play.

Give your family Shredded Wheat, fruit and milk for breakfast—and you can stop worrying!

This combination of foods gives you the carbohydrates you need for energy, the proteins you need for tissue building, mineral salts that build strong bones, those mysterious vitamins that help you resist disease, and bran to keep you regular. If there were no other food in the world you could live and thrive on this diet alone! Ready to eat—no cooking necessary.

Start your family on Shredded Wheat tomorrow morning. It tastes good, it is easily digested, it is very economical, and it will keep you all feeling fine. Just try it and see!

Please be sure to get the package with the picture of Niagara Falls and the N. B. C. Uneeda Seal.

A Product of NATIONAL BISCUIT COMPANY "Uneeda Bakers"

SHREDDED WHEAT

IT KEEPS YOU GOING TILL LUNCH

The journal of a suburban housewife—*Dorothy Blake*

OCTOBER 3—Gave the children a quarter each to have lunch in the school cafeteria and hoped they'd pick out a balanced meal. Pretty sure they wouldn't but believe a stomach enjoys being foolish once in a while. Gets monotonous to be sensible all the time. Beth Roberts and I played hookey from motherhood and went to an auction. Came home with several resolutions, viz: to clear the attic and cellar of all odds and ends that will never be of use to anyone on earth; to take a train for Timbuctoo and stay there until the sale is over—if I ever have an auction; not to have an auction.

The selling began on the lawn with barrels and boxes full of everything from sail-fish hooks to rusted muffin tins—even a black walnut what-not with more curves than Mae West—"and the lovely little ash tray goes with it, ladies and gentlemen!" Beth got so excited that she bid in a child's chair for a quarter and then wondered why in the world she did it. It was far too small for any of her ruffians unless she folded them into it. Thought I'd wait until we got inside the house. Had my knitting—working on the cardigan to go with the tweed skirt I made to go with the slipover I knit to go with the beret I bought at a sale! It isn't the original cost—it's the upkeep! Sat knitting in a fiddleback chair worth a fortune and watched things go for a song. Felt like one of those horrible women in the French Revolution who never dropped a stitch while the heads did. Also watched a woman with a baby who kept pounding on the inlaid rosewood sideboard with a worn spark plug! Finally couldn't stand it any longer! Says I, "The baby might scratch that furniture." Says she. "It isn't my baby. I'm just holding it for my sister." Which seemed to settle it in her mind. Went into the huge living room and nearly had a stroke when I saw the globe that was tagged number 281. Longed for it and just knew I'd never get it. Why do I love globes and travel and hate geography?

Bidding got perfectly hectic over a piece of Sandwich glass that I wouldn't take as a gift and that beautiful globe I got for three and a quarter! That's what makes auctions. I'll get it tomorrow and give Jim the thrill of his life! He's so geographically intelligent and can tell you right off whether Majorca is an island, a river, or the highest peak in the Andes. I have to look it up and then I'm not sure. Ate two hot dogs and two bottles of root beer from the lunch wagon that parked in the drive. Bid in a bust of Emerson and a wash rug for the down-stairs lavatory and called it a day. Beth still puzzling over that chair and wondering whether to be noble and go after it tomorrow or be sensible and forget it. After all a quarter will buy five ice cream cones!

OCTOBER 4—Brought home the bust of Emerson wrapped in the

Lucky girl! And wise mother! This is one gift that won't ever show its age. For a room is as young as its floor. And this floor is Armstrong's Inlaid Linoleum—Royal Blue Jaspé No. 18 with white Linostrips forming the modern design. Please note, too, the modern cork-paneled furniture. See these new ideas when you shop. Specifications of the room shown above will be furnished on request.

A GIFT

FOR THE MODERN GIRL

who wants a modern room to call her very own

SHE may not have told you. But deep down in her heart every girl longs for a room like this. It will make her next birthday, or Christmas perhaps, a big event—with happy returns of the day for many years to come.

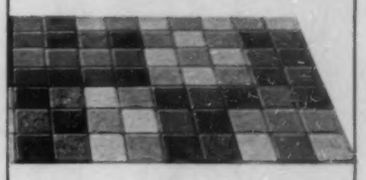
The "happy returns" are assured if you start this colorful gift-room with an Armstrong's Linoleum Floor. Such a floor never tells its age. Some of the happiness will come to you in easier housekeeping, for linoleum is so easy to care for. Then there is comfort—foot-easy comfort—with every step. Warmth and quiet are two more advantages. And the reassuring fact (be sure to tell dad this!) that your new Armstrong Floor, cemented over lining felt, will never call for costly refinishing.

What will please *her* most of all is the distinctive beauty of her new floor. The design above is only one suggestion. There are scores of other equally attractive interiors you can create with individually designed floors of Armstrong's Linoleum.

We'd like to send you a whole bookful of gift rooms—youthful rooms that will always stay young. Just write to Lancaster for "Floor Beauty for New Homes and Old." It shows many types of model interiors in all the richness of their original color. And it reveals a simple method for planning rooms that are pleasingly different. Just enclose 10¢ to cover mailing. (In Canada, 40¢.) Address Armstrong Cork Company, Floor Division, 970 Pine Street, Lancaster, Pa. (Makers of cork products since 1860)

Now Showing at Local Stores

NEW EMBOSSED LINOLEUM



Many exclusive Armstrong features. New mirror-like surface—wears better, easier to clean. New two-color interliners. New shaded tiles. New clear-tone colors. New streamline embossing—does not hold dirt. And many smart new patterns in this smartest of all linoleum floors—Armstrong's Embossed. Pattern shown is No. 5440.

Armstrong's Linoleum Floors

FOR EVERY ROOM IN THE HOUSE

PLAIN • INLAID • EMBOSSED • JASPÉ • PRINTED • ARMSTRONG'S QUAKER RUGS *and* ARMSTRONG'S LINOWALL

*STRETCH IT

. . . the strong, firm weave will not weaken

TAKE up a Kenwood FAMOUS blanket in your two hands. Pull . . . and push your finger against the stretched surface from underneath. Deeply napped blankets must be strong and firmly woven to stand this test. Kenwoods *will*, for they are made of long-fibered, live, *new* wool; and the fluffy nap is raised in such a way that the napping does not weaken the weave. That's why they hold a lifetime of satisfying warmth and wear. Correct washing will not steal from their soft beauty or generous size, for 72-inch Kenwoods are woven 100 inches wide and pre-shrunk in the making.

The FAMOUS is one of nine Kenwood blankets and throws for every purse and purpose. In a wide range of lovely colors . . . at stores with a reputation for handling quality merchandise.

*"Stretch it" is one of nine tests of blanket quality you can make in the store. Before you buy another blanket, send for "Your Blankets, Their Selection and Care," a beautiful new book containing all these tests and other practical information on sleeping comfort and the choosing, care, and washing of blankets. It is FREE. Use Coupon.

KENWOOD MILLS
Empire State Building, New York, N. Y.

Please send me "Your Blankets, Their Selection and Care."

Name

Street

City

State 4-B

The Kenwood Label is the mark of quality on men's wear, women's wear, children's wear, and blankets.

KENWOOD WOOL PRODUCTS

KENWOOD BLANKETS always ALL WOOL

rag rug and washed them both. Had such fun scrubbing Ralph Waldo's ears! He always seems so calmly aloof from everyday living and yet his ears have to be gone after just like the rest of humanity—makes him seem more natural. Yet the spiritual serenity of his face and his philosophy are very soothing at times. Dusted the globe and set it up in the corner by the fireplace. Felt so Olympian to be turning the world upside down and from west to east or east to west as the mood struck me. Fascinating to trace coast lines and jungle rivers with an exploring finger and wonder if you'll ever see them. Makes me believe in future existences—we see so little in this one compared to what's left. Artie fascinated with working the device at the top which figures what time it is in different parts of the earth. "See, school would be out now in England wouldn't it?" Decided he'd much rather live in England. Tried to explain the law of relativity but all he commented was, "Yeah, I know—but it would be out *now*." Peggy much disgusted because she couldn't find Hollywood. Wanted to see somebody or other's swimming pool—"The movie magazine said it was the largest on the coast!" Wonder where she sees those things? Must keep them from her! Why? Aren't they just modern fairy books about beautiful princesses who live in marble and gold palaces and eat humming birds' tongues for breakfast? Children's imaginations cover tawdriness with magic. Jim was delighted with the globe and we spent an hour, after the young were bedded for the night, planning trips we'll take—someday when our children strike out for themselves and our ship comes in. Glad there's no tax on planning! Some bright-eyed kiddie in Congress will probably introduce it some session. But until then we'll go right on taking world cruises in our minds.

OCTOBER 15—Still working on re-making the perennial border. Lottie Gilman says she'd take out every bit of the coryopsis—"Nawsty weed!" she calls it but somehow it is so bright and cheerful when everything else is either over or hasn't bloomed yet. Lottie has six generations of English gardens behind her and knows more in a minute than I'll know in years—just the same, even if it does increase like the tribes of Israel, I like coryopsis and some of it is going to stay. Some of the marigolds and zinnias are still in bloom at the back of the house where they are protected and seem twice as brilliant as they were earlier in the season. May be just contrast with the bareness around them and may be a gallant effort to go out in a blaze of glory.

OCTOBER 21—Spent the day with some business friends of Jim's while Peg and Artie stayed over at Marcia's. Thankful we didn't take them although our hostess insisted they were both "very fond of little ones." Our two would hardly qualify and I shudder to think what Artie, plus a beige rug and turquoise and coral upholstery, would produce. They had just done over the living room completely. Wished I could—then glad I couldn't. Too much like having your face lifted—a loss of personality and the character marks of years of living. I do feel inspired though to freshen up the curtains and get a new lamp shade for Jim's favorite reading light. He won't notice it for two years anyway and by that time it will have mellowed. Men are such unobservant creatures as long as they're comfortable. But why will women wear themselves to a bone keeping house up to their own old maid standards and then feel abused when their husbands don't appreciate it? I believe we like to feel martyred! From that point of view the Puritan women must have had a regular emotional jag.

OCTOBER 27—Letter from our Miss Pratt offering as a free and loving gift to our little Margaret her darling Wing Foo! Seems she is moving into an apartment hotel and they don't allow dogs! Peg so delighted she can hardly eat. Artie insisting he will take half care of it—amount over stated I believe. Jim luke warm and saying, "Just as your mother says." Bet Adam said that to Cain!

Blanket money

[*Continued from page 291*]

of warmth to an afternoon nap. If a heavier couch throw is wanted, there are lovely hand-woven ones from Kentucky, which would make an exquisite gift; products of the machine, almost equally attractive, which simulate hand work, are to be found in deeper tones as well as pastels.

Blankets, like sheets, must be generous in size if a bed is to be comfortable and properly made. A good rule is to allow eight inches between the edge of the blanket and the head of the bed, a seventeen-inch tuck-in at the foot, and a nine to twelve-inch tuck-in on the sides. Therefore a double bed should have a 72″ x 84″ blanket, and a twin bed the 60″ x 84″ size. Of course, if you happen to be the proud owner of a massive Colonial antique, or a huge importation from France,

you will need blankets of at least 80 x 90 inches.

We are usually first attracted to a blanket by its color, and after that by the feel of it in our hand, but such beauty is often only nap deep, and to be able to judge whether it will last we need to know a little about the way it is made.

Blankets which are to stand hard wear must be made of heavy, long fibers, while the very soft, light variety is made of short-fibered wool. The process of shrinking is one of the most important of all from the housewife's point of view. Wool shrinks because the fiber is really a cylinder covered with thousands of scales, which make them lock more closely together when heat and moisture are applied. A strip of fabric which has been woven 100 inches wide should be shrunk to about 72 inches, and when we buy such a blanket made by a reputable manufacturer, we may be sure that proper laundering will cause no more shrinkage.

If we ask ourselves just what practical qualities we expect of a good blanket, we will find that warmth comes first, then resistance to wear, ability to stand washing, and color fastness. While it is difficult for the amateur buyer to estimate all these points exactly, much may be done by comparing various qualities and questioning the salespeople. Some stores have found lately that Madame Housewife insists on knowing all about what she is buying, and have equipped the man behind the counter with full and accurate information. One of them even tests the blankets it sells, and grades them A, B, and C; a sealskin is taken as the standard of one hundred per cent warmth, and A grade blankets are those found to be 95% as warm as this, B grade over 90% as warm, and C grade over 85%. Similarly, the resistance of a blanket to rubbing is the most important point about its wear, and this is tested in an abrasion machine which some bright mind invented for the purpose. When we learn that some blankets go to pieces after twenty-five rubs, and others stand as many as five hundred, we can understand how necessary it is to buy the products of a well-known manufacturer who is proud of the quality of his merchandise, and ready to stand behind it.

While a fine all-wool blanket is of course unequalled for luxurious lightness and warmth, the new cotton and wool mixtures also have their place. A good cotton and wool blanket is actually as warm as many inexpensive all-wool ones, the colors are good, and it wears and washes well—not to mention the fact that the cost is about $5.00.

For the very shrewd and thrifty buyer here are a few tests to help in making a final decision:

1. If you want all wool, look at the label. The government insists that only those made entirely of wool may carry the word "wool" on the label.

2. Live, new wool is soft and springy even when squeezed tightly in the hand.

3. A deep, long-fibered nap is strong enough to support the weight of the whole blanket. Seize a bit of nap and try to lift the blanket.

4. Pull the blanket in opposite directions. Push your forefinger against this stretched surface—it should still be firm and strong.

5. Quality binding means a perfectly matched color and secure stitching.

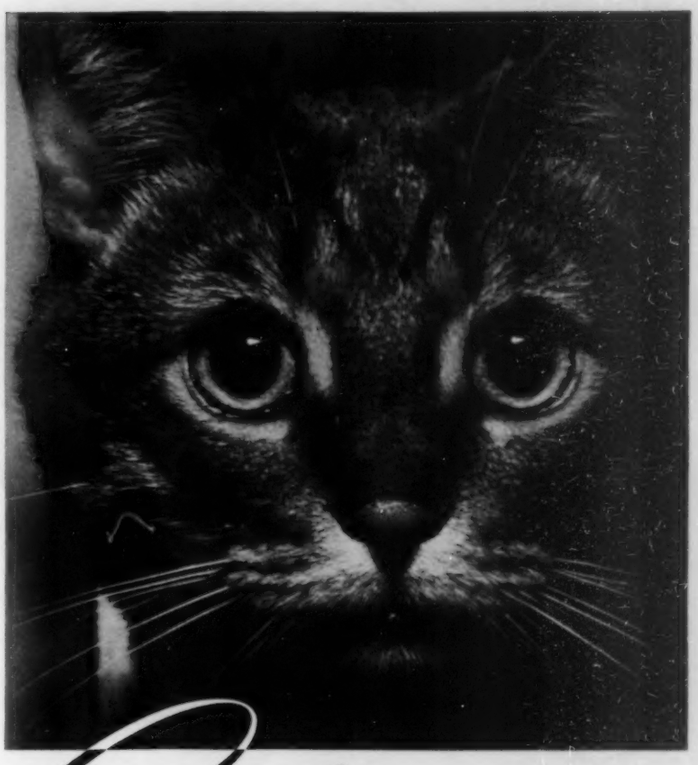
Now that furniture grows with the child

[*Continued from page 285*]

pieces are so well proportioned that the child may use them from six months to six years and over. Two sliding slats may be used to attach the chair firmly to the table, making a solid unit where the child will eat and play happily, while his mother knows that he cannot possibly knock it over or fall out.

There is also a convertible chifforobe which adapts itself to the nursery age and older, for the detachable top, whose divided interior has a sliding wardrobe bar on one side and three shelves on the other, is placed on the floor to serve as a toy cupboard where even small children will find it fun to help mother by learning to put their own things away. The separate base is a complete low chest of drawers and when the two are combined later they make a piece sixty inches high suitable for a bedroom for any age. Other matching pieces include screens to keep draughts and glare from baby's eyes, and radiator covers whose peasant decoration makes them a jolly toy shelf as well as a protection for small hands against hot coils.

Practical desks at which even the picture-book age will delight to draw and to "read" like mother are now to be found in considerable variety in child furniture, many of them with proportions so well thought out that they may be used during most of the school years. A large blackboard to encourage the youngster to artistic heights or even make doing sums great fun is an important feature of any complete junior room. Easily cleaned,



Cats CAN SEE IN THE DARK!

CHILDREN need *plenty* of light! During the critical years of growth—while eyes are in the formative stage—eyestrain may impair a child's vision for life. Today one child out of every five in grade schools is already handicapped in this way. While adequate light is not a substitute for the services of the eyesight specialist, it is one of the first essentials in the care of young eyes. Here are four important rules to follow.

1. Provide a good reading lamp for your child—equipped with one 100-watt bulb, or two 60's, or three 40's, according to the number of sockets. Make sure that the shade is light colored inside, open at the top, and wide enough to throw the light where it is needed.

2. See that your child does his night reading under this lamp, and that the light does not shine in his eyes. Have the entire room moderately well lighted to reduce the contrast between the lighted book and the light throughout the room.

3. Avoid glare. See that every lamp bulb in the house is shaded. Glare hurts young eyes, and old ones too.

4. Look for the mark of a reputable manufacturer on the bulb of every lamp you buy. Inferior lamps often cheat young eyes by giving less light than they should. Look for the mark on the bulb of every lamp... then you are sure of good light at low cost.

WRITE FOR FREE BOOKLET, "The New Story of Seeing." Tells important facts about light and eyesight. General Electric Company, Dept. 166, Nela Park, Cleveland, Ohio.

GENERAL ELECTRIC

sound-deadening linoleum is a favored floor covering, and a stained floor protected by at least two coats of varnish will stand strenuous treatment.

As to Colonial reproductions, even the youngest members of the family may now have their Early American pine and maple room complete to the last detail, for almost any piece may be found exactly reproduced on a smaller scale. The small saw-buck or boot-foot tables look as if their simple lines had originally been intended for childish use, and are so attractive that when outgrown they may be used to hold books and a lamp beside an arm chair, or mother might very well adopt one as a coffee table. This is also true of the small chests of drawers and chests on chests, whose proportions and finish are so good that we are told that grown-ups are invading the children's department and buying them for their own use in halls and various other places.

The toy-chests in these Early American reproductions are a special joy, for not long ago substantial and roomy boxes were hard to find. Some have sides and a back which make them into small benches, and one particularly useful version of the old table-chair has a table top which folds back, making a bench whose seat lifts to reveal a toy-box!

Photos courtesy, Marshall Field & Co. *Hedrich-Blessing Studio*

At the right is shown a corner of the sunroom and, at the left, the bedroom in the Marshall Field model nursery. The former shows the screened-in bed and play pen. Wool and linen hooked rug is used. The crib and chest are seen in the bedroom—also the D'Leif wool rugs

Not only does the convertible furniture mentioned above offer simple solutions to the problem of the child's room, but other practical and flexible arrangements may be made by assembling separate pieces. A very inexpensive beginning is to use the longest length bassinette for the baby, and when this is outgrown, to replace it with the sixty-six inch youth's bed. These beds have low railed sides along half their length which are kept until the falling-out-of-bed stage is over, but when they are removed there is no suggestion of the babyishness so deeply despised by the child who is becoming conscious of advancing years. There is a great variety of designs—four posters which will appeal to a girl, sturdy low-post beds to suit a boy's room, and well-designed painted modern pieces. The length is sufficient for many grown people, and in any case the bed may be used for many years.

When the child's first bed is a long-length crib which may be used up to the age of four or five, many mothers prefer to replace it with a full-length bed of good quality and simple design which the child will be proud of when old enough to appreciate it. One very successful arrangement which we saw recently used a reproduction of an old maple low-post bed which was made in Maryland about 1750; though the other pieces of furniture were child size, the simplicity of the bed combined with them perfectly, as it will when these are replaced by larger ones.

Perhaps the most outstanding fact to remember about the furnishings of a child's room is that they must say "do," not "don't." The rooms must be furnished so that boys or girls may have a kingdom of their own where they will develop individual tastes, follow hobbies, keep favorite books and games, do homework undisturbed, and entertain kindred spirits. With such furniture as we have described the room may be altered gradually, now adding and now discarding a piece, so that the child's surroundings will grow with him, making at every age what he can call "a room of my very own."

she said . . . "But . . how do you keep such a nice gloss on your tub?"
I said . . . "I just use Bon Ami. It does more than clean . . . it always leaves a beautiful lustre and shine!"

YOU can expect more from Bon Ami than just removing dirt. For Bon Ami transforms your bathtub . . . gives it a new "face" . . . a sparkling polish that shines like satin.

Just run your hand over this new "face." Notice how *smooth* it feels. That's because Bon Ami doesn't scratch, as ordinary cleansers do. Bon Ami absorbs the dirt—"blots it" up. Also, you'll find it doesn't clog up drains, but washes away instantly. You'll find it doesn't redden your hands—and has no odor.

Use Bon Ami for *all* household cleaning. It is equally effective for everything—from bathtubs and kitchen sinks to windows and smooth painted woodwork.

Bon Ami

Lovely as an open blossom, the Lotus Sauce Bowl is for mayonnaise, gravies or sauces. $4.00. The Salt and Pepper Spheres are delightfully different. $1.00.

You have wanted a good looking Mint and Nut Dish—and here it it—appealing in design and exceptionally handy for serving your guests. $2.50.

Refreshing design gives the Ice Bowl and Tongs true individuality. $4.50. Everyone can use a Stirring Cocktail Mixer. $5.00. The Smokestack holds 20 cigarettes. $1.00. The Aristocrat Ash Tray is exceptional in design. $1.00. This Cocktail-Canape Server holds cocktails, hors d'oeuvres and napkins. $15.00.

For dining table, or sideboard, the regal Athena Candelabra makes a lovely decoration. $15.00. The cigarette box is decorated by Rockwell Kent. $7.50. The Wine Cooler is similarly decorated. $12.00.

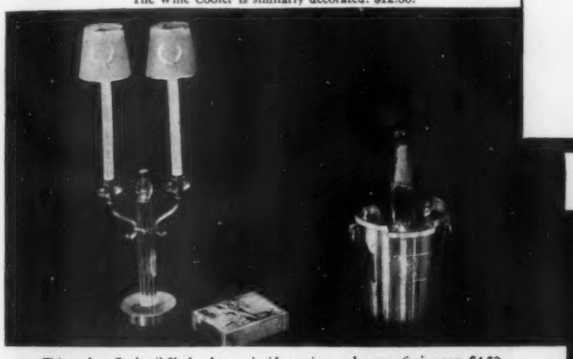
Here are THE NEW CHASE CHROMIUM SPECIALTIES

For smart buffet luncheons, suppers, and all informal entertaining these new Chase Specialties in chromium, brass, and copper are brilliant in both design and finish. See them at your local department store, gift shop or jeweler's. Insist on Chase Chromium when you buy, for, plated over lasting, non-rusting brass, its sparkling brilliance never requires polishing.

CHASE BRASS & COPPER CO.

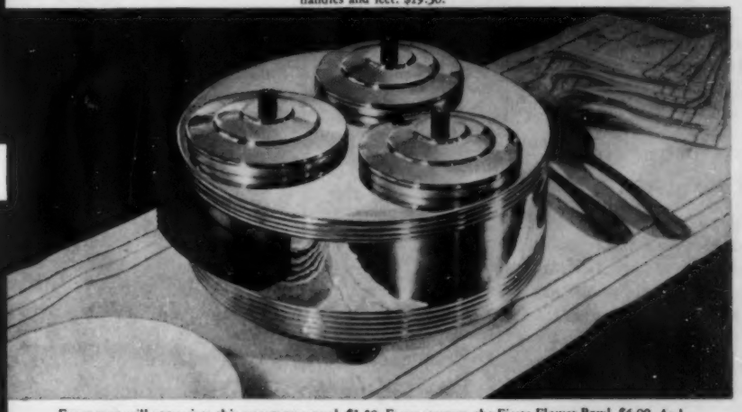
— Incorporated —

Waterbury, Connecticut



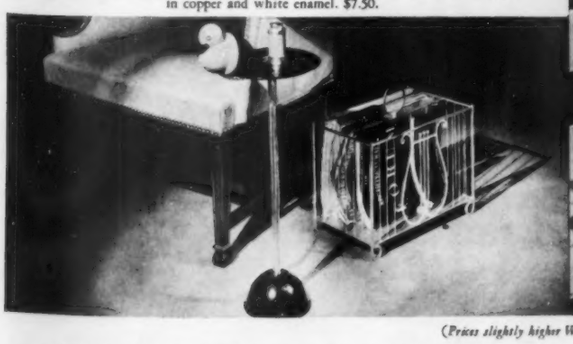
This modern Cocktail Shaker has an inside strainer and a snug-fitting top. $4.50. The Cocktail Cups are large and brilliant. Each, $.50. The Cocktail Tray was built for these cups. $2.50.

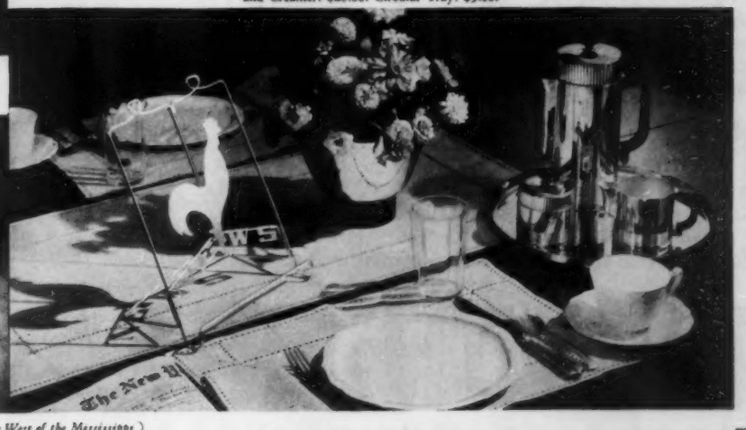
For buffet suppers, garden buffet luncheons, or even the family breakfast, the Electric Snack Server will keep food hot without over-cooking. It holds three one-quart pyrex dishes and is equipped with wooden handles and feet. $19.50.



Every man will appreciate this newspaper stand. $1.50. Every woman, the Fiesta Flower Bowl. $6.00. And notice the Continental Coffee Making Service which makes "drip" coffee. Set includes Coffee Maker, Sugar and Creamer. $20.00. Circular Tray. $5.00.

The Pelican Smokers' Stand is diverting and practical. $3.50. A button lights the colorful Automatic Table Lighter. $1.00. The Magazine Rack is charming in copper and white enamel. $7.50.





(Prices slightly higher West of the Mississippi)

Send 10c in stamps for the booklet written by Emily Post entitled "How to Serve Buffet Suppers". This booklet lists buffet menus and many recipes, some of them especially prepared for this book by famous chefs. Write, Chase Brass & Copper Co., Waterbury, Conn.

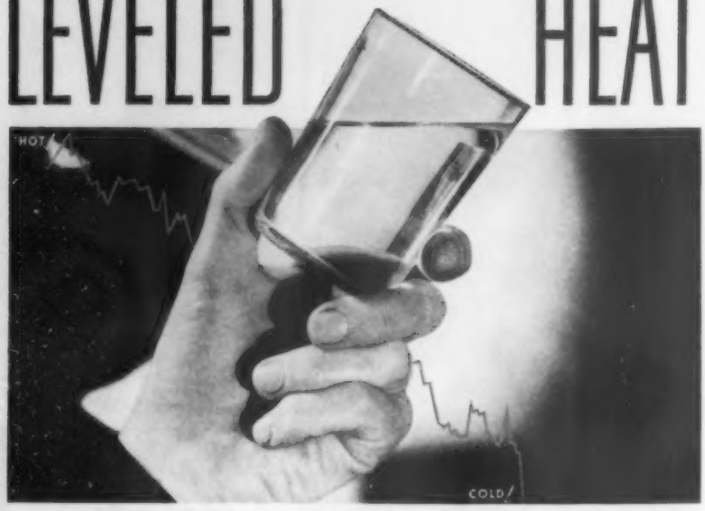
NAME_____

ADDRESS_____

CITY_____

CHASE

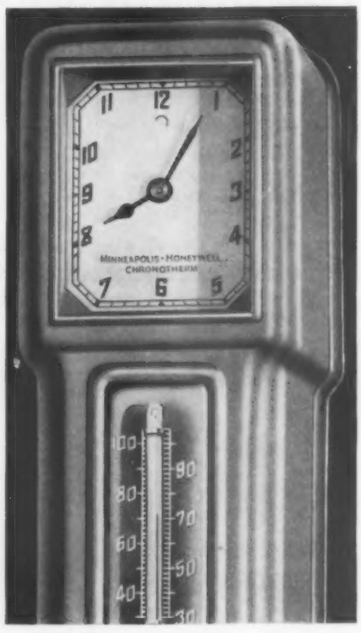
LEVELED HEAT



STOPS WASTEFUL TEMPERATURE VARIATIONS

● Tip a tumbler of water . . . the water stays level. Tip it the other way . . . still level. The heat level in your home this winter can be just as constant. The Chronotherm will keep it on the level.

Every half hour, 48 times a day, the Chronotherm "feels" for coming changes in temperature. Before the thermometer registers a change, the Chronotherm has called for more or less heat, thus giving your heating system time to change the rate of heat supplied in time to hold the temperature level desired in your home.



A New Standard of Comfort

Almost human, the Chronotherm. It gives you *leveled heat* for the first time—avoids dangerous dips, stops wasteful bumps. And as accurately as its handsome electric clock keeps time, it shuts down the heat at night and brings it to cozy comfort before you awaken.

A little higher in price, yes; but it saves as much as 10 to 30% of your fuel bill over the cost of hand or manual thermostatic operation.

For Oil, Gas or Coal

Insist on the Chronotherm Leveled Heat with your new oil, gas, or coal system. By replacing your present thermostat with the Chronotherm you can modernize your present heating plant and save fuel besides.

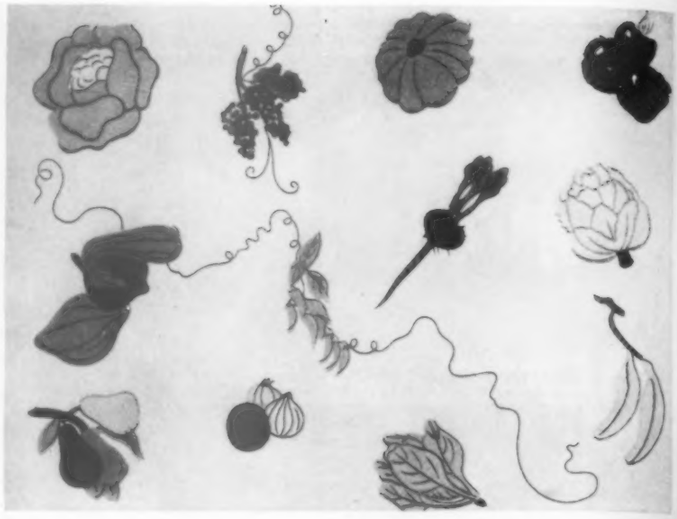
When buying a new automatic heating system—examine the controls. If they're Minneapolis-Honeywell, you can be sure the manufacturer places quality standards above price.

Ask your heating dealer or 'phone Minneapolis-Honeywell. Branches in all principal cities. Minneapolis-Honeywell Regulator Company, 2737 Fourth Avenue, South—Minneapolis.

CHRONOTHERM

MINNEAPOLIS-HONEYWELL

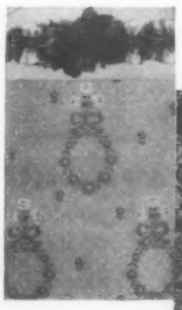
TEMPERATURE AND AIR CONDITIONING CONTROL SYSTEMS FOR HOMES, LARGE BUILDINGS AND INDUSTRY



Every vegetable known to man is scattered over this kitchen paper which Katzenbach and Warren call "Market." You are going to yearn for these gay colors once you've seen our new kitchen on the cover of this issue

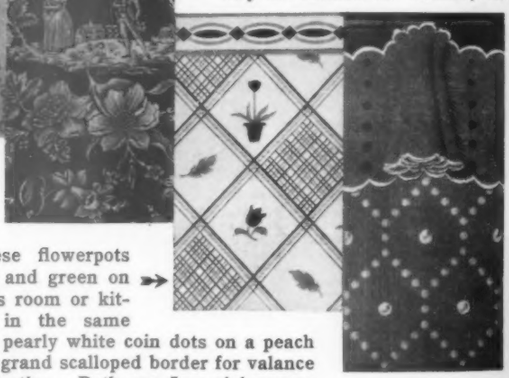
9 formulas for smart walls

[*Continued from page 286*]



A garlanded, beribboned Mayflower paper in the softest, loveliest of blues and pink-rose border

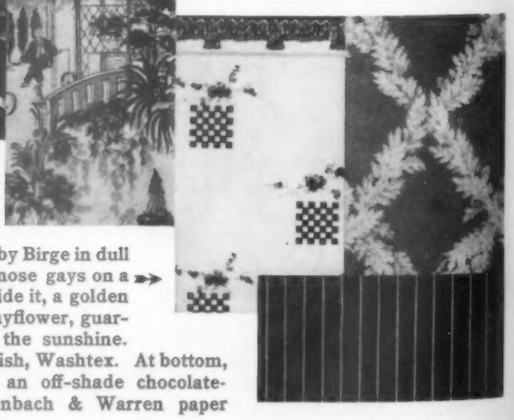
A Birge waterfast pattern. Toile de Jouy in ivory on a medium green ground. These two papers can be purchased in New York City at Richard E. Thibaut, Inc.



Gay as gay, these flowerpots and plaids in red and green on white. For child's room or kitchen, woodwork in the same green. Beside it, pearly white coin dots on a peach background and a grand scalloped border for valance boards—very distinctive. Both are Imperial papers

If there's a spot in the house that needs character, use this black paper from Birge. Field flowers in variety in blues, yellows, and green foliage

We rate this one of the best scenic wallpapers to come our way. Green on white ground and washable. Imperial



"Checker Chintz" by Birge in dull black blocks with nose gays on a white ground. Beside it, a golden yellow paper by Mayflower, guaranteed to drag in the sunshine. Colors, duofast; finish, Washtex. At bottom, a smart stripe in an off-shade chocolate-brown. A Katzenbach & Warren paper

"Mother, it's like being afloat on a smooth, soft sea!"

WELL put, little lady! The Perfect Sleeper does give one that feeling. It means undisturbed rest from the moment you slip into dreamland until you awaken, refreshed and eager for the day's round of pleasure or work.

The mirror-smooth surface of the Perfect Sleeper relegates to oblivion a dozen or more shortcomings of the ordinary spring-filled mattress. It has NO TUFTS—hence, no dust pockets; no gathered puffs; no packed-down hollows; not a solitary knot or stitched-through cord. The "insides" are nowhere compressed or restrained. Yet the springs can't lean, overlap or work through; the padding can't wad up; the ticking can't become strained, loose or flabby.

The Perfect Sleeper is marvelous! Not only the smoothest and most lastingly soft mattress you have ever known, but it is also the longest-wearing, easiest to dress and easiest to keep clean. Consider yourself buying virtually a lifetime of sleeping comfort when you select this strong, shape-holding, luxurious mattress in its beautiful damask pattern and choice of colors. At department, furniture and house-furnishings stores. Sleeper Products, Inc., American Furniture Mart, Chicago—Factories in twenty-seven cities.

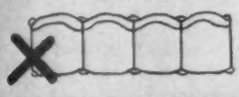
PRICE $39.50

(On Pacific Coast $42.50)

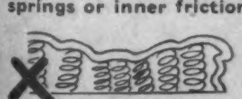
PERFECT SLEEPER construction is *patented*—exclusive. Instead of tufting, an inner layer of clean, white Javanese sisal—securely *quilted* to a strong spring casing—holds things in place. To its thousands of tiny "fingers" clings the deep outer padding of fluffy cotton. It can't "creep." The hundreds of electrically tempered springs are firmly anchored. No other mattress is like the Perfect Sleeper!

NO TUFTS...

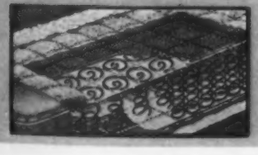
No bunched-up padding. No tick-tearing cords. No dust-catching grooves.



No "hills and valleys." No sagging edges. No jumbled springs or inner friction.



But a revolutionary new-type spring-filled mattress that holds its shape. Stays cleaner. Wears longer. Supports your weight evenly—molds itself smoothly to every curve of your body like a fashioned glove!



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BUFFALO, N. Y., HandCraft Bedding Corp., 800 Prospect Avenue.
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LANCASTER, PA., Herr Manufacturing Co., 118 S. Christian Street.
NEW YORK, N. Y., Arnold W. Becker and Co., Inc., 780 E. 138th Street.
PHILADELPHIA, PA., HonorBilt Products, Inc., 127 Catharine Street.
PITTSBURGH, PA., Re-Ly-On Products Co., 1106 Reedsdale Street, N. S.
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BIRMINGHAM, ALA., Lehman-Brothers Spring Bed Co., Inc., 528 North 7th Street.
CHATTANOOGA, TENN., Chattanooga Mattress Co., 426 Chestnut Street.
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MEMPHIS, TENN., National-Rose Spring and Mattress Co., 767 Kentucky Street.
NASHVILLE, TENN., Jamison Mattress Company, 810 Eighth Ave., North.
NEW ORLEANS, LA., Southern Mattress Company, 1101 Annunciation Street.

WEST

DENVER, COLORADO, Colorado Bedding Co., Mississippi and S. Sherman Streets.
PHOENIX, ARIZ., Ingraham Mattress & Mfg. Co., Inc., 6th and Grant Streets.
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A SLEEPER PRODUCT

PERFECT SLEEPER Mattress

Other genuine Sleeper mattresses, box springs and studio couches include Restal Knight, Onotuft, Dream Mat, Wonder Mat. As low as $19.75.

It's News!

When "Bricks" are Nailed On In Strips . . . . . *and as usual* It's RU-BER-OID News

*Pat. Nos. 1,688,405 and 1,770,599

First Floor, Eternit Brick-Type Siding. Second Floor, Timbertex Siding Shingles.

This Asbestos-Cement Siding Beautifies, Weatherproofs and Eliminates Paint Bills Forever

AGAIN Ruberoid brings to property owners and prospective home builders money-saving weather protection — this time a rigid "brick-type" Asbestos-Cement siding that insulates as it beautifies and eliminates paint bills forever.

Each strip of this Siding contains 3 slightly elevated "Bricks" 2½"x9½" in pleasing colors of redtone or buff with dark gray, deeply recessed mortar joints. There are soldier courses for the base and over windows and corner pieces mitred for perfect fit.

The patented features* of Eternit Brick-Type Siding enable carpenters to nail rigid, time-defying, fireproof, rough-textured "brick" in place, three at a time—at only a fraction of the cost of laying brick veneers.

Learn more about this colorful, ingenious siding that is saving property owners paint, fuel and repair bills. You will be amazed how inexpensively you can transform a paint-starved or stucco-peeled frame building into one of lasting beauty. Send for further facts. Clip and mail the coupon NOW.

and for

Bath and Kitchen Walls—NEWTILE

Another money-saving Asbestos-Cement Product. Has the appearance of beautiful Ceramic tile at a fraction of the cost. Lovely lustrous finish. Durable, Sanitary. Panels 32x48 inches. Easy to cut, fit and install quickly. Investigate.

The RUBEROID Co.

ROOFING AND BUILDING PRODUCTS

FREE VALUABLE BOOKLETS AND HOW TO GET **MODERNIZING MONEY**

Asbestos-Cement Shingles ☐ Safe-n-Dry Sheathing Paper ☐

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Please send your free booklets describing Eternit "Brick-Type" Sidings and how to get Modernizing Money. I am checking other Ruberoid Products which interest me.

Name_____

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Ewing Galloway

Go out and buy!

[*Continued from page 299*]

Most decidedly, there is no excuse for such simple fundamentals as color principles to confuse and throw you back on the old safe reliable "neutrals." Warm, glowing colors for bleak rooms. Cool, restful colors for warm rooms. Stimulating, virile colors for those who can change their colors often. Subtle, rich, or crisp fresh ones for those who can't and would soon tire of the bizarre. Colors not too startlingly fresh for furnishings that cannot stand the contrast and would only look shabby beside them. Mellow colors for old things. Surely that is not too difficult to master? Surely it all boils down to nothing but plain "horse sense" and a very, very little ingenuity?

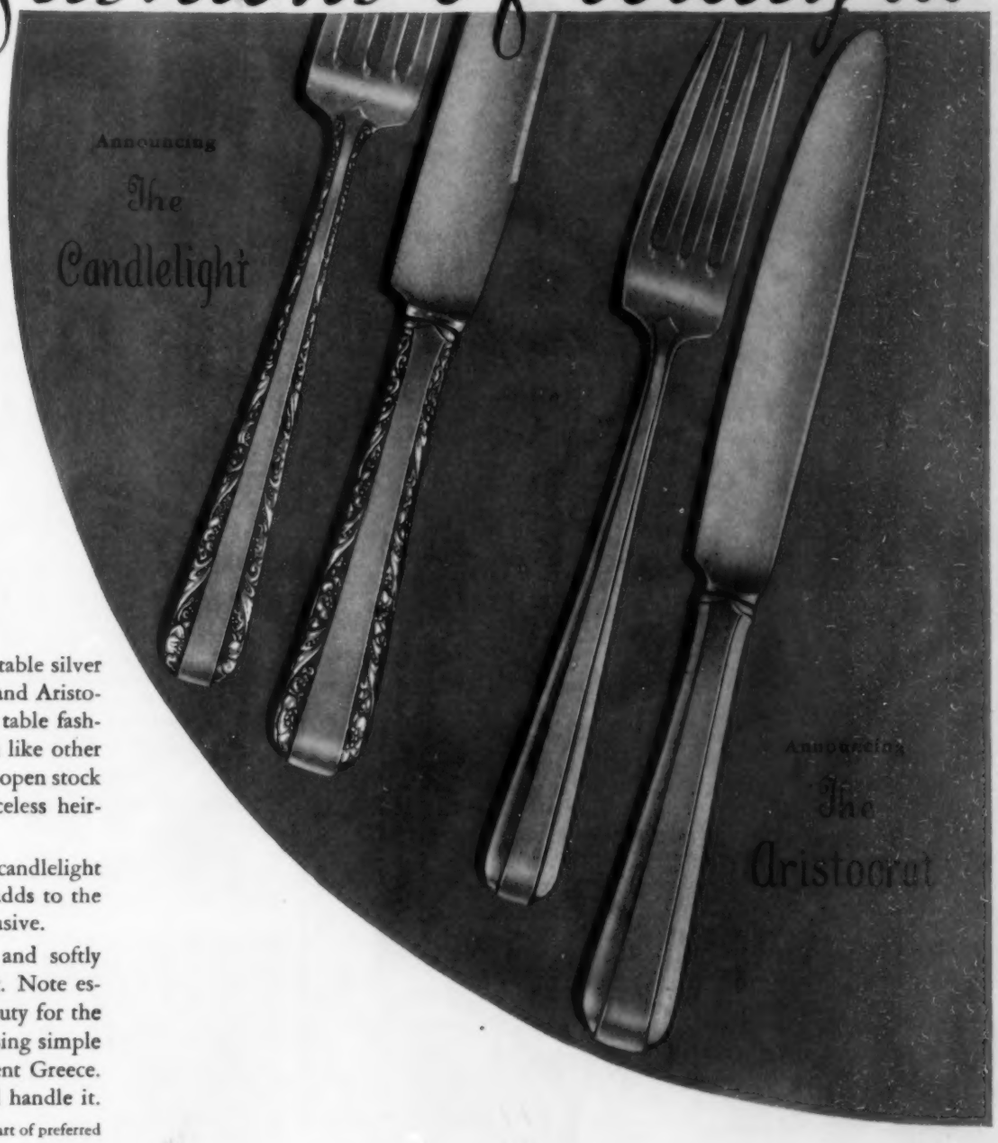
If I were President, one of my first acts on taking office would be to pass a law prohibiting ivory and taupe in the American home. Ye housewife would have to submit a signed, sealed affidavit that she was using them because nothing else was just right, and give her solemn oath that she was not using them because they "are so safe." I sometimes think this dread of color must be a violent reaction to the mauve decade. True, our grandmothers did go "haywire" and used anything with everything. If she liked an orange plush sofa, she bought it and placed it lovingly beside the fire-engine red chair. Now heaven forbid that we should go back to such independence of character, but do we have to swing the pendulum all the way back? Do we have to live like a colorless little titmouse, just to prove how very, very wrong *she* was? I loathe what-nots and dust-catchers, but in my heart I cannot but wish this era of independence would come back, after seeing thousands of ivory and taupe rooms. Even outright bad taste, mixed with a lively dose of individuality, seems preferable to the sterile living rooms of 1934.

Perhaps our second great mania is our passion for two-color schemes. You have seen peach and green. Have you never seen peach and green *and* chalky blues and violet? Then you'll know what I mean by shackling yourself with two colors only. And do you know what dull old gold can do for brown and green? Or chartreuse-green do with dark green; or cocoa-brown do for apricot and blue? I do. And so can you. Just look for that third color in any fabric—and think how monotonous it would be in two colors only. And so, if I sold you at all on the magic gift of color, perhaps you'll go all the way and think of three colors, instead of two? It isn't hard; in fact it's easy. It's not as subtle as it sounds, and once you've got in that third color, you've graduated from class two.

So much for commandment one. Step up to the counter knowing what colors you *need*. Stay home until you do know. Take each color and submit it to every sort of mental torture until you find the ones that will give that room of yours every single thing it lacks. When you open up your

[*Please turn to page 332*]

Table fashions of today...



New linens, glassware, and china require table silver which harmonizes perfectly. Candlelight and Aristocrat have been created in the spirit of the table fashions of today. Yet they are classics, which like other TOWLE patterns will remain in style and in open stock for years and years, and become the priceless heirlooms of the future.

CANDLELIGHT — The beauty of flickering candlelight reflections in the flowerettes and tendrils adds to the table a Renaissance loveliness, rich and elusive.

ARISTOCRAT — The long flowing lines and softly rounding curves make it truly an aristocrat. Note especially the *Grecian knife.* Here is new beauty for the bride's table — an ensemble with the pleasing simple lines and classic beauty of the art of ancient Greece. To really appreciate it you should see and handle it.

FREE—Pictures and prices of all TOWLE patterns, with chart of preferred engraving suggestions.

NEW BOOK FOR BRIDES—only 10 cents—*"How to Plan Your Wedding and Your Silver."* This book was brought out only a few months ago, but we have had most enthusiastic letters voluntarily written to us by many brides. We hope that you too will let it help you plan the perfect wedding.

THE TOWLE SILVERSMITHS, Newburyport, Massachusetts
Bride's Personal Service — Dept. B-10

[ ] Please send me free information, especially on _____ pattern.
[ ] I enclose 10 cents for the new book.

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Address _____
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Makers of* STERLING *only—with unbroken craft traditions

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"This isn't imported wall paper ... it's *Mayflower!*"

"NO, indeed, we haven't suddenly become rich. Actually I paid less for this wall paper than I ever paid before. And these patterns really are as nice as most imported ones. They're Mayflower Wall Papers, of course.

"I'll tell you exactly what to do if you're envious. You just send in, as I did, for the fascinating book that the Mayflower people offer free. It's filled from cover to cover with marvelous suggestions on room arrangement—and it tells you exactly the kind of wall paper to use for every type of room.

"I always dreaded choosing wall paper before. But Mayflower has changed all that. Every one of their patterns is in the best of good taste. And the colors are Duofast, which means each pattern has long-lasting charm.

"Another thing. The new Mayflower Wall Papers have a special *Washtex Finish*. You can wipe it clean of ordinary smudges and soil. In fact, because of the *Washtex Finish* you can now use Mayflower Wall Papers safely even in kitchens and bathrooms.

"Mayflower as you know is the paper that was chosen for the outstanding model homes at the Century of Progress Exposition. It looks expensive yet many patterns are only a few cents a roll.

"But see for yourself that I'm not unduly enthusiastic. Just clip the coupon and send for Mayflower's free new decorating book now."

MAYFLOWER WALL PAPERS

MAYFLOWER WALL PAPERS

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Please send free your new book of decoration helps entitled, "Mayflower World's Fair Wall Papers."

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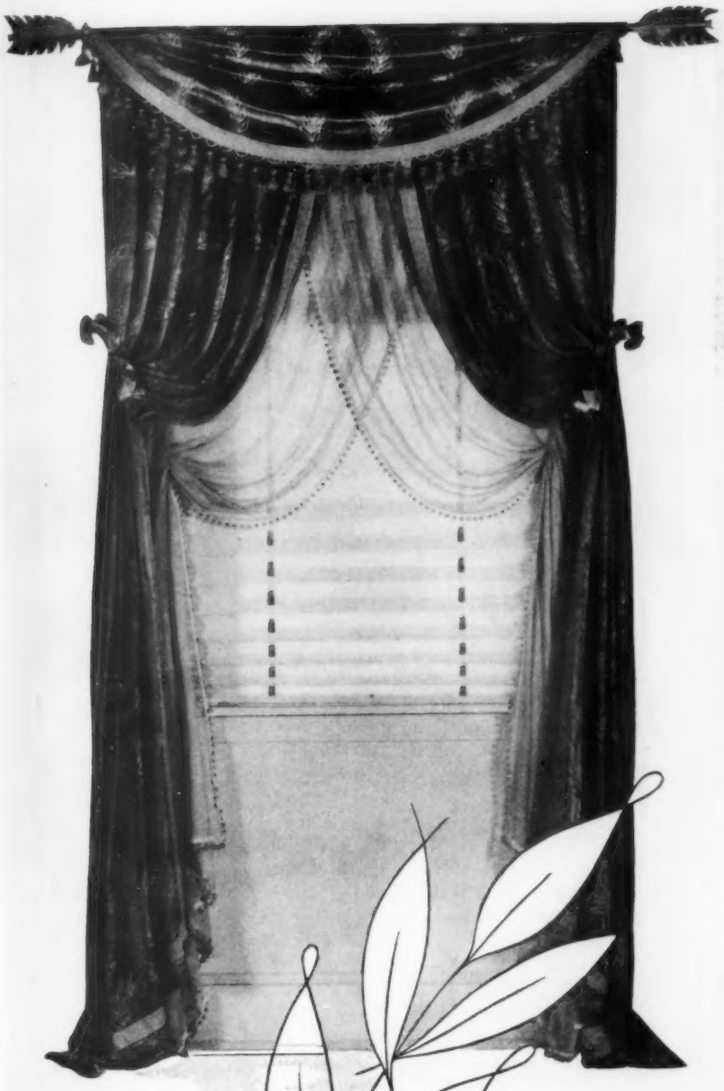
What pictures to hang in a child's room?

[*Continued from page 281*]

and are adventuring. All children, from toddling tots to "Benjamin" the youthful adventurer, are adventurers at heart. The unfamiliar, the unusual, the romanticism of the unknown act as mental and physical tonics upon children at this period in their development. Since pictures can open vistas to children, they are an ideal approach to adventures that otherwise would be unattainable. For instance, if boats form a source of fascination to a boy let him have on a wall in his room pictures of boats, well balanced in arrangement, of course. However, if he has a special interest in history then you may wisely combine the fascination for boats with the enjoyment of history and hang on his wall Alyward's "Landing of Columbus" for it will quicken his adventurous heart. Romantic adventure is typified by Brangwyn's "Pirates."

"Young Mother Sewing" by Mary Cassatt. Right: The serenely lovely "Head of a Young Woman" by Domenico Veneziano. Colors and technique are like a rare tapestry. A colored engraving by Paul Revere of the Boston Massacre is a historical picture which belongs in a boy's room (below)

A love for animals which is prevalent in most children can be intriguingly combined with a modern note in painting. "The Red Deer" by Marc is sympa-



CLASSIC LAURELS FOR MODERN WINDOWS

THIS new lustrous drapery damask, simply patterned in formal garlands, is a distinguished contribution by Orinoka to the revival of classical motifs in decoration. It comes in gold, green, mulberry, eggshell, brown, blue and crimson—colors that are both important and permanent, for Orinoka's yarn-dyed materials are authentically dyed as to period, and they *never* fade. Every bolt bears this guarantee: "These goods are guaranteed absolutely fadeless. If the color changes from exposure to the sun, or from washing, the merchant is hereby authorized to replace them with new goods, or to refund the purchase price." That's why you may feel secure in the economy and quality of your investment, when you buy Orinoka's sun and tub fast draperies! • Write for our free booklet on interior decoration. It describes a number of Orinoka's many modern and period patterns. The Orinoka Mills, 183 Madison Avenue, New York City, N. Y.

ORINOKA SUNFAST DRAPERIES

COLORS GUARANTEED SUN AND TUB FAST

A Fresh, Clean Paper Towel always ready when needed

SUCH A PRACTICAL IDEA! Paper towels in a neat roll—hanging right on your kitchen wall. Just think how convenient!

Bacon to be drained . . . a stove to be wiped off . . . a greasy pan to clean . . . something spilled on the table . . . hands to dry—whisk! Tear off a ScotTowel, use it, then throw it away!

No soiled hand towels to wash or send to the laundry. No unsightly kitchen rags under the sink. Instead—a clean ScotTowel at hand whenever you need it! Made of thirsty cellulose, these towels are wonderfully absorbent and soft. Economical, too. Two big rolls for a quarter. 150 towels in each roll.

Put ScotTowels to work in your kitchen today. These clean, white paper towels are handy in so many ways you'll wonder how you ever got along without them. Especially useful in homes with children. On sale at grocery, drug and department stores. Or write Scott Paper Company, Chester, Pennsylvania.

157 Practical Uses

One woman told us she has actually used ScotTowels in 157 different ways. Here are a few of the uses she listed:

TO POLISH TABLE GLASSWARE
TO SIFT FLOUR ON WHEN MAKING CAKE
FOR GREASING CAKE PANS
WIPING OFF IRONS
WRAPPING SALADS
FOR DUSTING
FOR VEGETABLE PARINGS
TO DRY AND POLISH METAL FIXTURES
FOR CHILDREN'S LUNCH NAPKINS
TO DRY POTS AND PANS

SPECIAL OFFER—SCOTT PAPER CO. CHESTER, PA.

If your dealer does not sell ScotTowels, send us 50¢ (money or stamps) and we will send you postage paid—

2 ROLLS OF SCOTTOWELS, AND 1 ENAMELED FIXTURE, or SEND $1.00 FOR 6 ROLLS AND ONE FIXTURE

Check color of towel fixture desired: ☐ ivory ☐ pale green

Name_____

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Dealer's Name and Address_____

A J

thetically received by youth since their minds are not bound by the tradition of the past and hence they are quick to accept the modern interpretation in painting for it is akin to their own. Beauty of design, loveliness of rhythm and a challenging color scheme are all characteristics of this painting which make it an outstanding modern interpretation unharrassed by traditional technique. This picture will be well placed in either a girl's or boy's room. The girl of this age will enjoy seeing on her walls the lovely "Head of a Young Woman," by Domenico Veneziano. A girl, too, will be delighted with the unusual charm, grace and romanticism of Genthe's "Spanish Dancers" and of Von Stuck's "The Spring Dance." A print of Van Gogh's "Sunflowers" will be lovely in her room if it is in delicate blue.

An awakening of religious feeling in children of early adolescence can be sympathetically handled through pictures. Leonardo da Vinci's "Study of the Head of Christ" and Raphael's "Madonna della Granduca," a serenely beautiful treatment of the mother and child motif in art, are pictures that will appeal to both girls and boys. There is such a wealth of beautiful pictures of religious character that the child's own choice can readily be given full swing.

It will be seen that the valuable spark of awareness will flourish through their acquaintance with the artistic treasures of our time. Parents, seeing this need gratified through the use of pictures in children's rooms, will then realize the invaluable rôle that pictorial art plays in enriching the experiences of children; in stimulating their talents; and in developing their cultural backgrounds.

A reproduction in miniature size (7⅞ x 10½) of Edgar Degas' painting "The Foyer" is full of graceful action which should appeal to the little girl (above)

Left: Two little French girls at a soda fountain as only Nura can do children. In soft crayons and natural frame. Macy's

"Three Rabbits" is the title of the work of an ancient Chinese artist, who has managed to capture the characteristic timidity and meekness of the little animals he painted

KITCHENWARE
...that will WEAR and WEAR

MONEL METAL *keeps its Silvery Lustre throughout its long Life*

KITCHEN equipment of Monel Metal is so beautiful that most new owners "baby" it during the first few days. But they soon find out that there's no need to handle with care. This miracle metal is immune to rust—cannot be chipped or cracked—doesn't wear out because there's no plating to wear off.

And while we're on the subject of wearing out, we might add that Monel Metal is not in favor of your wearing yourself out either. This modern metal constantly seconds your motions to keep it spotless. Pots and pans give it no black marks. Fruit juices find that their attacks on its lustre are—fruitless. It's always *a quick clean-up* on these smooth, silvery surfaces.

"One thing at a time" is the way the modern woman remodels her out-of-date kitchen. She starts with a sink... gets that paid for... then matches it with a range or work table. Prices on the individual pieces are much less than you'd think from their splendid appearance.

So why not sign the death warrant of dreariness and drudgery in your kitchen right now—by signing the coupon on the right?

THE INTERNATIONAL NICKEL COMPANY, INC.
73 Wall Street New York, N. Y.

At left, above, Monel Metal "Planwell" Table, made by Mutschler Brothers Co. Next a Monel Metal topped Magic Chef Range, manufactured by the American Stove Company. Then a Monel Metal "Streamline" Sink. And finally a Monel Metal "Holdall" Cabinet, also by Mutschler Bros. In circle, Washburn "Androck" Monel Metal Kitchen Tools. Above, "Smartline" Monel Metal Table designed by Ray Patten.

• • •

Monel Metal is a registered trade-mark applied to an alloy containing approximately two-thirds Nickel and one-third copper. Monel Metal is mined, smelted, refined, rolled and marketed solely by International Nickel.

MONEL METAL

The International Nickel Company, Inc.
73 Wall Street, New York, N. Y.

Please send me further information on Monel Metal kitchen equipment.

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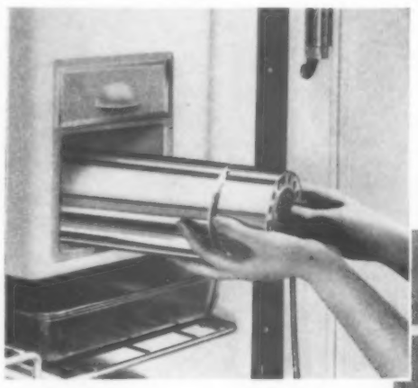

The Easy-Way container is cylindrical, with the motor in one end. A very thin flexible wire permits the door to be closed upon it without injury either to the wire or the door gasket. This device may also be used for mixing drinks, batters, etc.

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The umbrella rack that may be attached to the inside of a door makes for order in the general coat closet. It comes from Lewis and Conger

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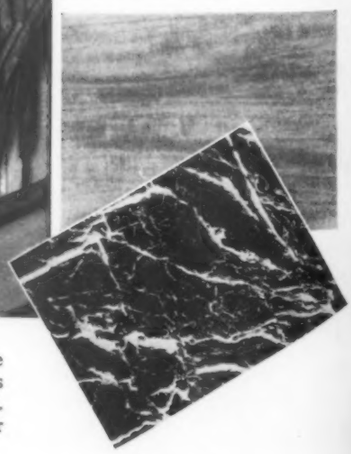

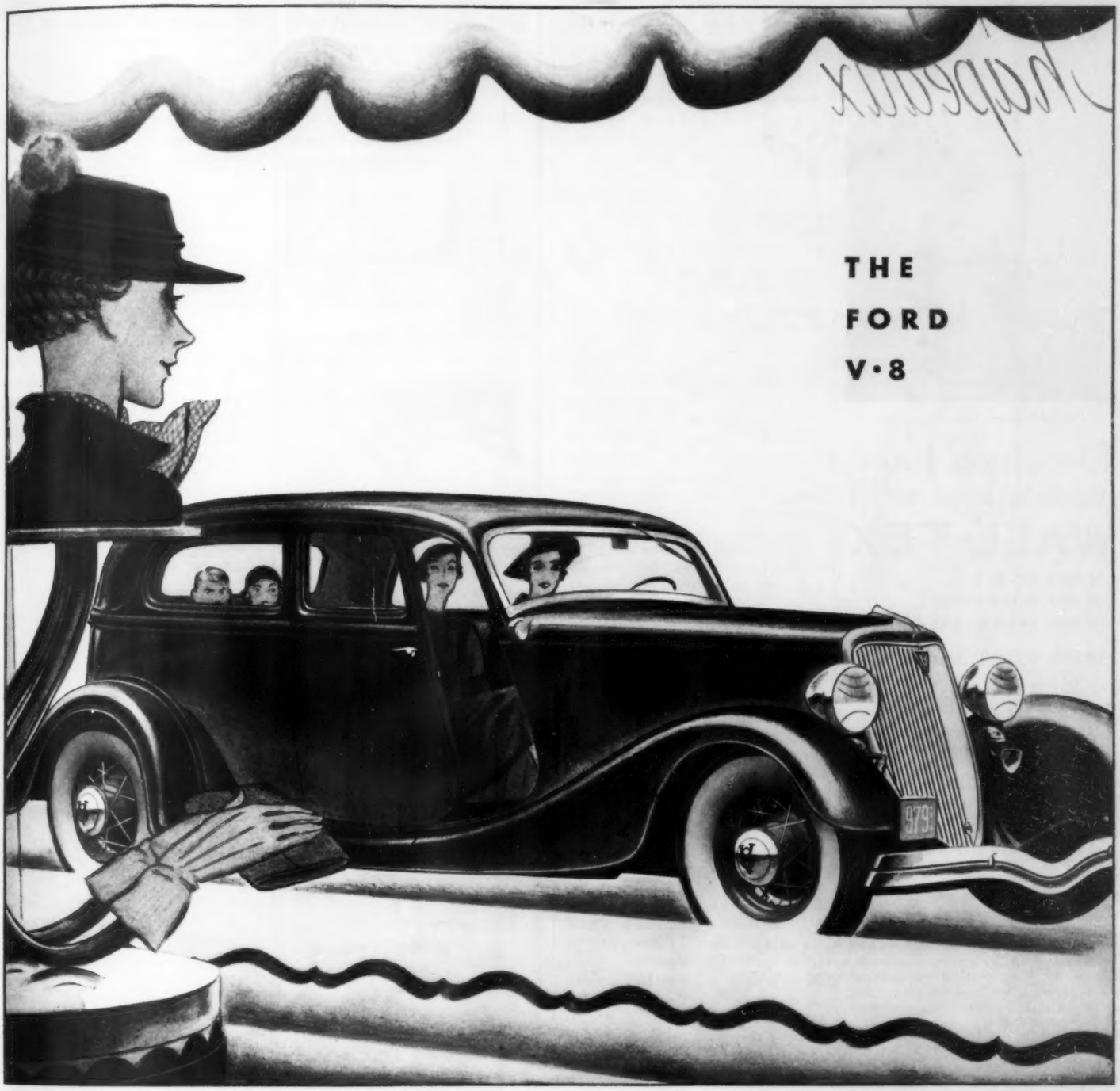

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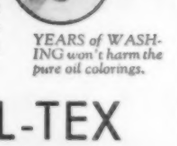

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The home of Dr. and Mrs. J. Duffy Hancock

[*Shown on page 279*]

OUR own Colonial builders produced houses that for sheer beauty are the despair of designers today but they were not bothered by the necessity of concealing plumbing, heating, and electrical lines; by the nuisance of radiators, vent pipes through the room, etc. As often as not they left off gutters and downspouts that now spoil our cornices and façades.

Cheap labor and material resulted in lavishly planned houses, and cheap servants made their care possible. But today the high rate of interest on money and the possibility of having only one maid or no maid at all, coupled with the high cost of ground and taxes, force us to plan compact homes that can be cheaply maintained and easily cared for. The same number of rooms are required but spaces that make little return on their investment, so to speak, such as halls, have been reduced to a minimum.

The house illustrated on page 279 designed for Dr. and Mrs. J. Duffy Hancock of Louisville, Ky., is the solution of a difficult problem presented to the architect, the conditions to be met already told on that page.

To meet the first of these conditions and make the house hug the ground, broad horizontal lines were necessary. To accomplish this the roof was dropped until the break in the bedroom ceiling was six feet and a half from the floor, just enough to top the highest piece of furniture. Next the entire second floor to the front was projected so as to cause a deep shadow and to give an excuse for the changing of the wall materials from stone to wood shingles, which added further to the horizontal effect. The shingles were of a weathered gray-brown color relieved by the pure white of the trim and shutters. The slate roof has a pitch considerable less than 45 degrees so that it too might do its bit toward lessening the height.

The two-car garage was placed in the basement because it was most economical and it took nine feet from the height the cars must climb to reach their destination. However, the space necessary to back the cars had to be detracted from the total width the house might have spread.

Upon entering the hall one is given a hint of the kind of house this is going to be by the white paneled entry which conceals the doors into the lavatory and coat closet and by the gracefully curving stairway with a delicate cherry handrail.

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To enter the living room is to give one's self a glimpse into the home surroundings that prevailed in the second quarter of the eighteenth century in Connecticut, although some of the furniture is as it might have been replaced at a later date. This interesting room has been built up around the fireplace wall which is paneled in clear white pine just slightly stained to resemble the mellowness of unfinished old wood. In architectural character the room marks a distinct change from the earlier types as represented by the library and dining room. Here we have the typical provincial Connecticut interior. As was often the case at the time, the colonist who had accumulated enough worldly wealth to justify his spending some of it on artistic surroundings would have constructed in his house, already old, a newly paneled room. The mouldings, fluted pilaster, and carved round flower were borrowed from the detail of the front entrance, while the bolection-moulding around the fireplace and panel above is an English inheritance from the time of William and Mary and Queen Anne.

An unusual feature of the room is the windows that go entirely to the floor enabling a person sitting by the fireplace to see the road at the bottom of the hill. The sun thus allowed to stream entirely across the floor gives a cheerful feeling to the room and gives more light to counteract the darkness of the paneling.

The double doors to the dining room form part of the paneling when closed and can hardly be observed except by the wrought-iron latch. This room boasts a large paneled bay overlooking the terraced garden to the rear, and a charming Dutch door onto the porch. The interior walls of this porch are sheathed in the same vertical moulded panels as the entry, bay window, and library; the ceiling is rough plaster and the floor red concrete marked off in squares. The outside openings are all rebated so as to receive screens in summer or sash in winter. Next to the dining room is the combination breakfast room and passing pantry and beyond that the small but well-arranged kitchen.

The Doctor's study and library is a wing reached through a door at the foot of the main stairway. As there was no room above, the ceiling was carried up to the rafters and plastered in a rough manner. Two chamfered trusses hold the walls together. The prototypes of this room were the pine sheathed interiors constructed in Massachusetts in the 17th century. All the walls are paneled with vertical knotty white pine moulded boards

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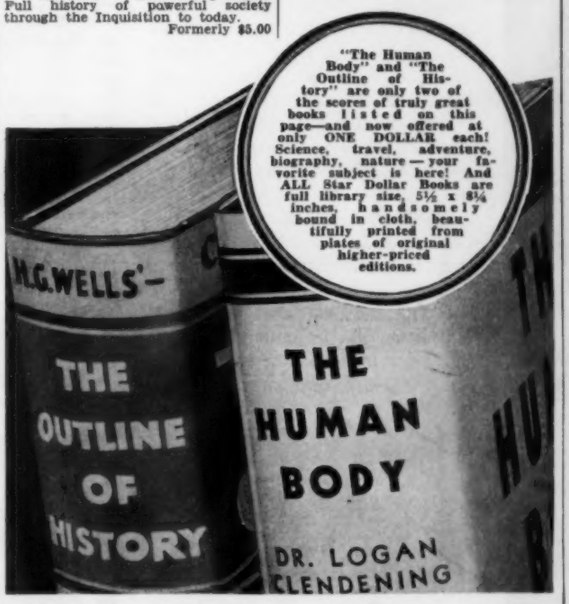
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"Hold the line, please!"

stained a rich honey color and waxed. Directly across the room from the fireplace is a square bay designed especially to receive a couch. The paneling above this, and above the single front and rear windows, terminates in graceful scrollwork. There are bookcases on three walls, the interiors of which are painted a dull red as are the indentations under the mantel shelf. Concealed in the paneling on either side of the fireplace is a large closet.

On the second floor there are four bedrooms, each having cross ventilation, a direct connection to a bath and, with one exception, two closets each. By request of the owner the rooms were arranged in such a manner that one might lock all the hall doors and yet pass from one room to another. In the small hall there is a broom closet, winter storage closet, and linen cabinet. An interesting note is added to this floor by the smallest bedroom being one step lower than the other three.

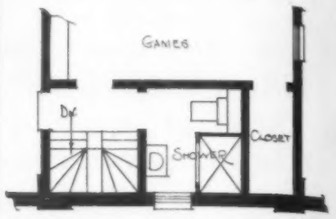
The amount of closet and cabinet space should please even the most exacting person. There are 14 on the second floor, 8 on the first besides the book cases, and 2 in the basement; a total of 24 for nine rooms, and all are cedar lined. The plan has worked out in such a way as to give the maximum efficiency and freedom of movement within, and at the same time provide the greatest privacy to all parts.

In addition the walls have been thoroughly insulated and the windows and doors weather-stripped to provide comfort at extreme exterior temperatures. The whole is a beautiful and complete living establishment that should make the task of every day life a pleasure.

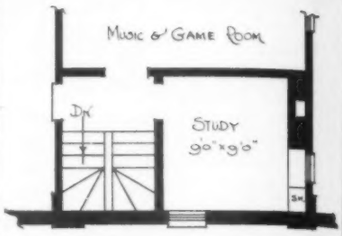
A two-faced house for modern living

[*Continued from page 295*]

wears out. This, of course, is not true in families where there are children or sub-debs and much strenuous entertaining goes on to the grief of the family living room unless there is a game-room to bear the brunt of it. I should, however, like this space for entertaining, especially in summer weather when the average living room, taxed to capacity crowds, becomes unendurable. However, I could hardly justify so much space for a room so little used. A library or work-room, with built-in bunks that could be turned over to the youngsters home from school with friends to put up, would put this space to double use—and could easily be taken off one end of the present plan. It could, of course, be thrown open as one unit when desired, and need not even be heated in the winter. Week-end guests,



ORIGINAL PLAN



REVISED PLAN

entertaining, etc., in the summer always tax the small house. One sometimes feels she should have a double-entente just for summer use. This third floor seems to solve that problem beautifully, needing no care and no expense when not being used.

Now then, have I asked the impossible in one house? We all pore over house plans, and never find one "just right." Even when we rely on our good friend the architect, there seems to be something two or three years later we would do differently were we to build again. Such changes of heart, no one architect can provide for. But to make a house truly livable and truly efficient must require the same "compromises" of plan that I am asking for. They are the things we know we must have to be happy and to live graciously. Can you revise the plan—and make a "perfect" house?

Sincerely,
JEAN AUSTIN.

The architect not only could—but did revise, until there seems not a single thing to complain about. We reprint it merely as a lesson for those who are planning to build—merely as one example of what intelligent coöperation and planning with your architect can do toward achieving that perfect dream house of yours. The plans and changes made here, were to fit one family's needs. Every family needs some special provision. Modes of living, habits, and numbers must all enter into any plan if the house is to be entirely comfortable.

Those who like cozy things will not like this house at all. But some few of us cling fondly to the idea of spacious living without the means to expand on a grand scale. And to those, this

[*Please turn to page 339*]

WON'T SMOKE *will heat!*

The BENNETT Fireplace Unit *assures* smokeless operation and 3 to 6 times more heat. The *only* fireplace that *draws* fresh air, from outdoors, *heats* it, and *distributes* it healthfully throughout the house. Ends annoying drafts, cold floors, chilly corners—common to all other fireplaces. Saves running the furnace in moderate weather . . . spring and fall. Fuel savings alone pay for it. Adaptable to any architectural style. Special models for installation in existing fireplaces. 3-point guarantee of satisfaction. Owners, without exception, enthusiastic. Ask your building supply dealer. Avoid buying an expensive disappointment! Before you commit yourself on a fireplace, SEND for brochure that explains fireplace operation and Bennett Units. Bennett Fireplace Corporation, Dept. B18, Norwich, N.Y.

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Columbus, Indiana

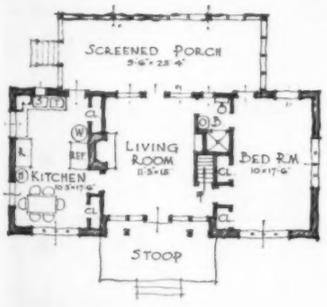
BY THE MAKERS OF ARVIN HOT WATER CAR HEATERS AND ARVIN CAR RADIOS

Two of the houses in the great Tennessee Valley project

IN BUILDING the new town for workers at Norris, Tennessee, the Tennessee Valley Authority is embodying many features that are of distinctly Southern origin. For instance, a marked characteristic of many small rural houses throughout the South is the separation of the house into two wings or units with an open space between, but all covered under the same sweep of roof—thus insuring thorough ventilation for houses built in a warm climate.

In its building operations at Norris, however, the TVA is governed by the necessity of making use of all available space. Therefore, in the breeze-way type of house, the area formerly given over to the open gallery has been converted into a living room, so arranged that none of the practical benefits of the old type is sacrificed. This is well illustrated by the accompanying house. The outer walls of this living room are largely of glass, with the result that the effect is practically that of an outdoor room.

The recessed entrance-way gives a roof cover entering or leaving the house and lends interest by producing a deep shadow line breaking the monotony of the flat wall surface. The widened stoop at the entrance serves as a terrace. The walls are of dark red common brick, pleasingly irregular in color and texture. The roof is of shingles and the woodwork is painted white.



In this plan thorough ventilation for every room has been provided, and the bedroom and the kitchen receive light and air from three sides. There is no basement, as storage space in the attic and an electric heating system make this expense unnecessary in the houses of Norris.

The broad windows of the living room lend a feeling of spaciousness to the room, and the wood-burning fireplace adds to its homelike feeling. Recessed bookshelves are built into the wall opposite the fireplace, and in one corner is a narrow stair leading to the attic. The gable windows of the attic provide light and air so that it might be used in part as a children's playroom, sewing room, or even for bedrooms. Double insulation in the roof will make the attic habitable.

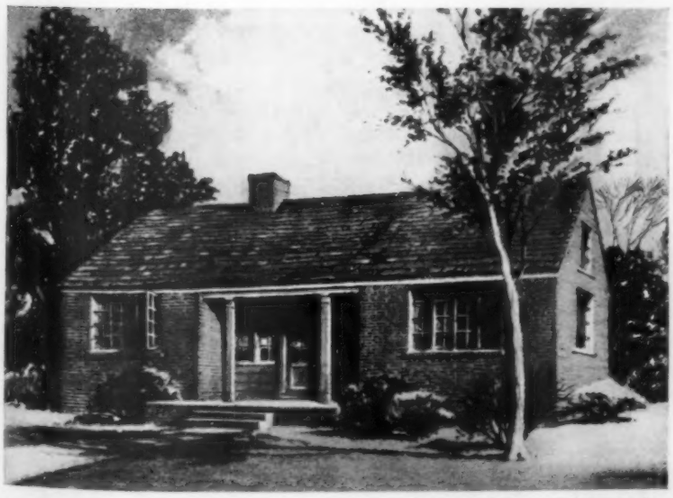
At one end of the long kitchen, well lighted space is provided for dining purposes. This being a Norris house, all of the equipment, including refrigerator and hot water heater, is electrified. A double fixture combines sink and laundry tub. Across the kitchen is a store closet or pantry.

There are two closets in the bedroom and ample wall space for furniture. The bathroom may be entered from either the living room or the bedroom and is fitted with a special type aluminum shower instead of a tub.

The large screened porch is of the triple-service type. That is, it is directly accessible from any room of the house and may be used for either dining, living, or sleeping purposes.

* * *

One of the surest ways to harmonize a house with its surroundings is to build it of materials that are native to the lo-



Courtesy, Tennessee Valley Authority

"Was your House *Stifling* this Summer?"

Remember . . . a stifling house this summer means a cold house this winter!

● Snow *melts* on one house because expensive heat "leaks" out. Snow *stays* on the other because J-M Rock Wool Home Insulation keeps the heat in!

Save up to 40% on Fuel Bills this Winter...Make Your Home up to 15° Cooler in Summer. J-M Book Tells How.

How Rock Wool keeps homes cooler in summer, warmer in winter.

IF you've been troubled by the heat in your house this summer, you can be sure you'll have *excessive* fuel bills this winter, too. For where heat filters *into* a house in summer, it "leaks" out in winter!

30,000 owners have discovered *the simple, economical way* to correct *both* these conditions:

J-M Rock Wool Home Insulation, "blown" through a hose right into the empty spaces between inner and outer walls and between the beams of the attic floor, makes homes up to 15° cooler in summer—saves up to 40% on winter fuel bills!

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The sturdy, 3-speed mixing unit is carefully balanced for easy operation when used off the stand. *One hand holds the mixer and controls mixing speeds.* When used on the stand, the exclusive "Bowl Control" feature regulates the revolving speed of the bowl—and allows the bowl to be shifted to prevent the mixture from piling up in the middle or around the edge.

Your dealer will gladly explain the many advantages of the *new* Hamilton Beach. The price is only $18.75—complete with beaters and two mixing bowls. Practical attachments—juice extractor, meat grinder, slicer-shredder, coffee grinder and potato peeler—may be purchased separately. Send for *free* 48-page booklet—it tells how to mix "Tested Recipes" electrically.

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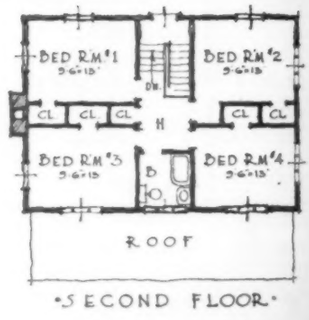
cality. The region of Norris, Tenn., is underlaid with stone, much of which is suitable for building purposes. Therefore, stonework has been used here and there in the construction of the houses of Norris; in foundations, steps, chimneys—sometimes in the walls themselves.

This TVA house is one in which stone has been used generously and effectively. It is built into a slope, and, as a matter of fitness, stonework was used for its walls up to the second story level. The chimney and the retaining wall are also of stone, all of which add to the sturdy character of the house. The upper walls are of clapboards, and this, together with the other woodwork, is painted or stained to give a whitewashed effect. The long porch with its plain posts and heavy railing is a distinctly local touch that is found in many of the older houses in the Valley.

Most of the houses of Norris are of the one-story type; this one, however, has a second story;

FIRST FLOOR



SECOND FLOOR

though, due to the slope of the ground, only a part of the first floor area has been utilized except for minor storage purposes. The portion of the inner walls in contact with the earth bank is of waterproofed masonry to prevent dampness from penetrating the walls of the rooms. Too, as an added precaution, closets have been ranged along this wall.

This house contains six rooms, all of which are of good size and arranged for comfortable living in a Southern climate. The main entrance is directly into the living room from the front porch. The living room has windows in two walls, and the fireplace is located in a corner away from the route of passage to and from the front doorway. In one corner is the stair to the second story, and beside it is a large closet for coats.

The kitchen is square in shape with plenty of room for a large dining table beside a wide window overlooking the porch. All of the kitchen equipment is arranged along one wall in such a way that there need be no confusion during the preparation and serving of meals. The range is located at one end of this group and the refrigerator at the other—both of these fittings being of the electrical type. Between these, beneath a window, is the sink with a built-in kitchen cabinet at the left, above. There is a pantry fitted with shelves and supplied with an outside window. The electric hot-water heater is placed out of the way in a closet which also contains space for storing an electric washer, as well as shelves for laundry supplies, and space for a soiled clothes hamper. The laundry tray is placed in a corner convenient to the laundry closet. A door from the kitchen opens onto the porch, and an outside opening makes the unexcavated portion of the first story available for storage purposes.

Upstairs there are four bedrooms, each of which has cross light and ventilation and unusually generous closet space. A hall gives access to these rooms as well as to the bathroom, and contains a linen closet. Electric heating units are provided in all rooms.

Give a Russian bridge party

[Continued from page 300]

orateness of the entertainment. There are carved wooden boxes, fashioned after the treasure chests of olden days, red lacquer beakers, shaped like mythical birds, enchanting teacozy character dolls created by artists according to peasant types of the different provinces. Then there are gay but inexpensive boxes of Russian marmalade sweets, and lacquered containers brimming with the brightly wrapped and very delicious fruit candies for which Russia is famous. Whatever gifts are chosen, they are sure to please, as each object, however simple, is made with the artistry and skill of a race of consummate craftsmen.

A unique and characteristic prize may be a gingerbread baked in a fancy mould. Gingerbread, commonplace as it may seem to us, was largely used in Russia during the sixteenth and seventeenth centuries, not only as a nationally popular food, but also as a "gift of honor."

Refreshments: Refreshments are served in the dining room, where the table, spread with a gaily embroidered or hand-woven cloth, offers the cheerful companionship of the bubbling samovar. The samovar is placed at one end of the table. The centerpiece may consist of an amusing Russian costume doll, a replica of a dashing *troika*, or a red lacquer bowl heaped high with hard boiled eggs, dyed red and purple, which are distributed among the guests at the close of the party. If a samovar is not available, the hot tea, which is poured into tall glasses, is offered the guests from a gleaming brass or copper tray.

In Russia, tea is served without sugar, cream, or lemon.

Little square rye bread sandwiches, or toasted rounds of white bread spread with caviar (or mock caviar, if you prefer), are in keeping with the Russian spirit. Excellent mock caviar may be made by lightly beating cod's roe with a little salad oil and vinegar and seasoning to taste.

For sweets, there is much to choose from. Gingerbread squares, baked dry and crisp, but not too brown, dainty tartlets filled with cherry jam, almond macaroons, sand cakes, and aniseed biscuits all are old-time Russian favorites. For candies, there are the brightly wrapped fruit confections already mentioned, marzipan or Russian Toffee.

Tartlets

Following is a Russian recipe for tartlet dough:

½ pound butter
1 egg
1 cupful powdered sugar
1 cupful cream
1 pound pastry flour

Mix together the butter, sugar, egg, and cream. Add the flour, a little at a time, beating all together until light.

This pastry may be rolled thin, cut out with a round biscuit cutter, and filled with the following cream cheese mixture. After allowing it to stand fifteen minutes to settle, brush the top of the cheese with the yolk of an egg and bake in the oven. When slightly browned, remove and sift with powdered sugar.

Cream Cheese Filling

Pass 1 pound of cream cheese through a sieve
Add 1 cupful rich sour cream
2 egg yolks
½ pound powdered sugar
¼ pound seeded raisins
¼ cupful butter
¼ cupful peeled and chopped almonds

Mix thoroughly before putting in pastry.

Russian Toffee

Should you wish to make your own Russian Toffee, here is a good formula: Put into a brass pan the following:

2 ounces butter
1 tin Swiss milk and an equal quantity of sweet milk
2 pounds soft brown sugar

Boil until the mixture turns with difficulty as you stir it with

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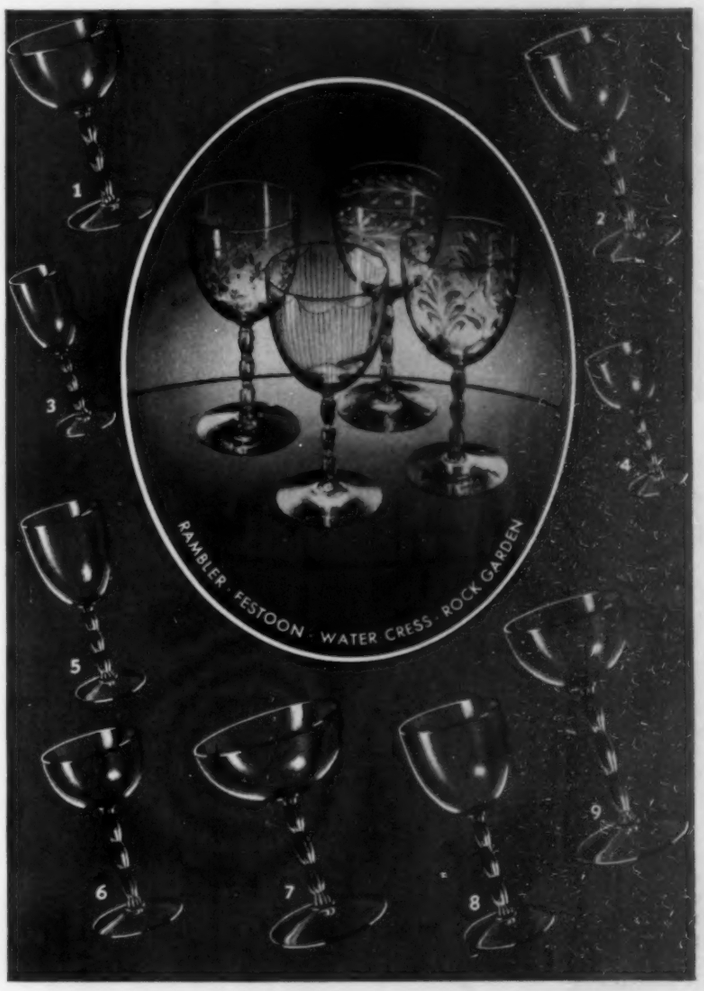

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"Westchester" comes in every necessary shape for correct service—in crystal, in colors including Fostoria's gorgeous new Oriental Ruby and in combinations of color and crystal. It is available in a number of interesting and beautiful cuttings and etchings; also a new and lavish gold treatment.

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Three weights of Genuine Ozite bring it within range of every purse—Gold Tape Ozite (45 oz. to the sq. yd.); Silver Tape Ozite (36 oz.); Orange Tape Ozite (32 oz.).

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a wooden spoon. Remove from fire, flavor with vanilla. Put back on the fire again and cook until it comes to a vigorous boil. Pour into a buttered dish. When cool enough to handle, let two people butter their fingers and pull the lump of toffee. If they pull the toffee until they reach the opposite sides of the room, it can then be cut into strips, or braided in three strands and cut.

Go out and buy!

[*Continued from page 318*]

package, take out yards of color. The lordly male will think he's gazing on bolts of fabric—but you'll know you have bought yards of sunshine, yards of tranquillity, yards of richness, or yards of gaiety.

But before you leave that counter with that bolt of magic, bring home a two and a half yard sample of it. You may be good, you may be clever—but you are not wise if you disobey this commandment. You have before you a piece of fabric stretched taut. The little sprigs and bowknots are just too adorable. Uh-huh. But take two and a half yards of ye sprigs and ye bowknots. Gather it all together and hang it up. Step back—and, why what's the matter? There seems to be no pattern at all, it's all gone wishy-washy. Uh-huh. It is. It doesn't do a thing for the room. Funny, such a sweet design would do that "up." But even funnier, is the lady who looks at a piece of taut material and never thinks that *all* fabric has to be gathered up, in fact never tries it that way at all, except possibly to ruffle up a square of it in her hand and stand two feet away from it.

And that loud, bold thing is really lovely "up." Doesn't seem loud at all. In fact, has lots of character, even gathered up. Uh-huh. A square yard of it knocks you square between the eyes—but it was never meant for square yard pieces. The moral? Take home that two and a half yard sample. The store may be pretty disagreeable about taking it back, but then they do accept returns of that length. And if it wasn't right—you've saved yourself a lot of grief. If it is, they've made a sale. One of you will be wronged—but the trusting little housewife who bought twenty-yard doses on a yard square sample, has taken the punishment long enough. It's the store's turn—in fact, it's been their turn to tell buyers that for a long time. No decorator orders on the grand blind scale that the housewife, who can least afford it, buys. A look in your room is worth two

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in the store. Please, little lady, will you remember that this fall? It's a death knell to all those "and after I got it home" stories that always end up little Eva.

Now one more thing before we leave this color question. Colors can play terrible tricks at night. Colors we liked because they were exactly right, become entirely different under the lamp light. Blues are notoriously ill-behaved in this respect. Greens are also great offenders. And so, if it's winter lamp-lit nights you're looking forward to, submit that two and a half yard length to the lamp light test.

Some bromides you might tuck into your purse before starting off on that shopping expedition! Too much smartness in color or design are double virtues, unless everything you have is spanking new and perfect. If your rug is figured, take one color for the wall, another for furniture covering. Have your draperies pick up both colors, but see that the design does not overwhelm or fight your rug. Scale of fabric design should be the same as those in your rug. Teeny-weensie patterns in fabrics are all wrong with pumpkin-size Oriental patterns. Select drapery fabrics first—furniture coverings afterwards. Sofa may be the same as draperies, but more pieces of the same in an average room is monotonous. Place the plain covered pieces near the figured draperies. Reverse the order if draperies are plain color. Fine hair-line or pin stripes on an odd piece relieve the monotony of plain and figured fabrics.

More than this, I cannot tell you. It would be as difficult for me to tell you what color you need, what design you need as to buy a hat for you through the mail. The only thing I can do for you is to tell you the order in which to buy fabrics. Color first. Texture second. Design last. The color is going to do 90% of the work for you. Textures must come next, for soft, silky rugs and mirror-like furniture need soft, smooth textures. Sturdy furniture, knobby textures. The design tells its own story as soon as you have gathered up that two and a half yard sample.

Now everything I've said applies equally well to paints and wallpapers, and rugs. If you already have your rug, everything hinges on the floor you're starting with. Your wall colors, as well as draperies, will be determined from the colors in that rug, as will your decision as to plain paint on the walls or figured wallpaper. Otherwise, everything starts with the wall. Figured walls do not necessarily mean plain color hangings. But unless you are sure of yourself, it's far safer, though less inter-

esting. Figured walls do not necessarily mean plain furniture coverings. Some, yes. But by no means keep all your pieces plain because of it.

If you haven't a lot of furniture, or even enough furniture, wallpaper furnishes as nothing else can. Simple furniture gains enormous charm against a figured wallpaper. Bedrooms are always charming in wallpaper. Halls can be almost entirely furnished with wallpaper alone. Dining rooms are often saved from boredom with a scenic wallpaper. But if you tire quickly of informality, paint your walls. Formal eighteenth century or Georgian furniture is almost always best against plain walls. Chippendale, on the other hand, almost demands a figured wall. Old mahogany is charming against wallpaper, but always richer against plain walls which do not detract attention from the furniture itself. Formality or informality, hominess or richness—two rules as foolproof as any, in deciding whether you shall use paint or wallpaper.

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Go out and buy. What this country needs is some freshness and some color in homes that have gone unbearably drab and dull these last few years. Our morale needs it—a home deserves it if it is to mean home to your family. But before you go, know what you want that purchasing money to do for you besides buy something merely new. Color, fabrics, wallpapers—these hold within themselves too many joyous possibilities for so meager a return on your investment as merely something new to replace the old!

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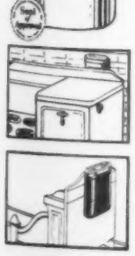

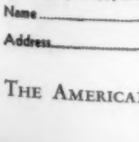

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Adding the finishing touch

[*Continued from page 296*]

1. A simple pine finish Colonial cornice. Gould Mersereau Co.
2. Scalloped wooden cornice painted green with gold decorations. Gould Mersereau Co.
3. Lovely old-fashioned brass cornice, to be mounted on wooden frame. H. L. Judd Co.
4. Rod in black with chromium in modified green key design. Dovercraft Co., Inc.
5. Traditional ends in brass on black rod. Dovercraft Co., Inc.
6. Chromium star ends spiralled on black rod. Dovercraft Co., Inc.
7. Black rod with Adam ends and rings in chromium. The Kirsch Co.
8. Modern classic rod with palm leaf decoration, in all brass. The Kirsch Co.
9. Brass rod with urn ends enameled in different colors. H. L. Judd Co.
10. Crystal ball ends mounted on chromium rod. H. L. Judd Co.
11. Mirrored spear ends on chromium. H. L. Judd Co.
12. Maple rod with chromium mounting. H. L. Judd Co.
13. Iron crane, arrow end, in antique silver finish. Gould Mersereau Co.
14. Wooden crane in maple and black. The Kirsch Co.
15. All chromium corner crane with etched design. The Kirsch Co.
16. Modern design crane in dull silver. Gould Mersereau Co.
17. Spear head crane in copper and chromium. Dovercraft Co., Inc.
18. Black iron scroll crane with copper end and rings. The Kirsch Co.
19. Three hold-backs at the left in transparent Catalin, and chromium star from Dovercraft Co., Inc., and a maple oval decorated in black and a chromium palm leaf from The Kirsch Co.
20. Conventionalized palm leaf in antique brass, classic motif in chromium, and three rosette types, in milk glass, brass, and etched mirror. All from H. L. Judd Co.
21. Various types of mirror holdbacks, some etched, some plain. From the Gould Mersereau Co.

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PINEAPPLE JUICE

From brown to gold

Nelle Musick Mollath

THE title sounds like a story of autumn, doesn't it? And so it is for all this happened in the month of October.

Our huge living room, 18 by 24 feet in size, gloriously gloomy in dark brown stained paneling and woodwork had been transformed. A large, dark brown buffet between two windows in one end of the room had been removed and an attractive modern fireplace, framed with jade green tile with a hearth of blue and jade tile, flanked by tiny bookshelves on either side, had supplanted the former piece of mission antiquity. The walls and woodwork were painted a soft pale ivory; bookshelves and radio niche were painted a luscious peachy orange. The change was a little short of miraculous—but—*here* is where my story begins:

The floors were still that dark, dirty brown and looked utterly hopeless. The plasterer had been none too careful—they were badly stained with lime and all other materials known to the world of plastering. The situation was discussed and it was decided to consult an authority on floors. This was done and my husband came home with the sad story that this "King of Floors" would charge sixty dollars to sand and refinish our battered old pine floors.

Sixty dollars, at the time such an amount sounded like a small fortune for we had just purchased new furniture; and living in a rented house we couldn't see spending sixty dollars on the floor, especially a pine floor. No, there must be another way out.

I fumed and tore my hair for days and worked myself into a blue funk trying to think of some plan by which these floors—now becoming a complete enigma to me—could be changed. More time passed with my head in a continual buzz until just two days before the arrival of our furniture (I must have been an irritating individual at that time). By this time I had practically given up hope of ever having a bright idea when, while repairing a small scar on an antique gold cigarette box, a thought dawned. *Gold*—why not gold? Would it work? Oh it must, it simply had to work.

I rushed into the living room with a gleam in my eye and hurriedly cleaned a small space of the old dingy floor beside my beautifully pure, clean looking baseboards, then I thoroughly mixed some pale gold bronze powder with ordinary floor wax which I rubbed into the clean space with a cloth—rubbing and rubbing. I practically asphyxiated myself holding my breath in fear of the results—it *was* lovely, but would it stay? After the wax had dried a little I ran the electric polisher over and over the space treated; and then I jumped up and down with pure, unadulterated glee—it *stayed*, and with a beautifully glossy finish. Then to see if it would come off easily with wear I used turpentine and rubbed and rubbed again; then gasoline, then water was used, but no, it stuck tight.

My next move was to hie myself to town and purchase a package of wax remover and floor cleaner (this comes in powder form). The powder was mixed with very hot water and the floor scrubbed with the solution, then thoroughly rinsed with warm water and dried.

I could hardly wait until His Majesty came home to tell him of this amazing possibility. When he came and was told, there were a

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dozen and one objections. Yes, it was lovely, but would it wear, wouldn't it rub off; wouldn't it be difficult to do, or expensive, and others I do not recall just now. To all of these I shouted an emphatic *no*, for my heart and soul were set on gold antique floors and nothing short of death or fire would change me.

The next morning bright and early I hired a man to help me; purchased a pound of wax, a half pound of pale gold bronze powder and a can of turpentine. While I was busy creaming together a half pound of wax and the half pound of gold powder, the man was equally busy cleaning the floors again with turpentine. I felt this would clean any scars and crevices I had missed with the scrubbing and that the pine would absorb the wax and gold mixture better. We then rubbed in my creamy concoction and right here let me say a thorough job of rubbing with the grain of the wood is necessary if desirable results are to be obtained. The electric polisher was then used. I am sure I never quite appreciated this little electrical device before but after so much "down on the knees" activity it was an indescribable pleasure to use this polisher. But the finished product was well worth all the effort for within a day the floor of the room had been completely refinished. All the marks and scars pine floors get from years of use were filled and the whole floor had a soft golden sheen.

These floors have been in daily use for over five months and have not been touched other than the ordinary cleaning and are still in a very good condition.

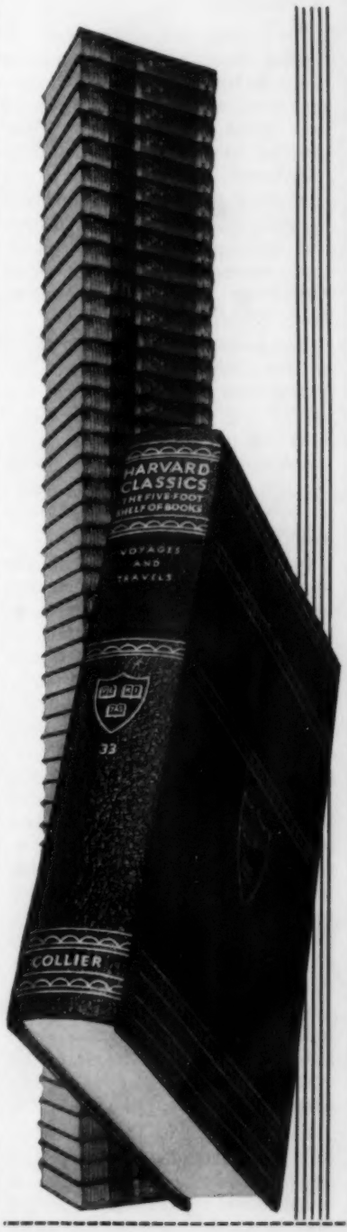
Sixty dollars? No, quite the contrary. The man who helped me charged two dollars; the wax remover was ten cents; half pound of wax used, twenty-five cents; half pound of gold powder, sixty cents, and a thirty-cent can of turpentine (which was not all used), making a total of *three dollars and twenty-five cents* plus a small amount of electricity used for the polisher. This total in comparison to the estimate made by the "King of Floors" was surprising.

My next adventure in the realm of floordom will find me equipped with a pair of old kid or leather gloves to be used while applying the wax for the mixture of gold and wax makes one's hands and nails very unpresentable, and rubbing the mixture in by hand is the only satisfactory method I know.

Try this some time if you have some impossible looking old floors. I am sure any one who does try this treatment will be pleased with the result for we have received many compliments on our "antique gold floor."

How to get rid of an INFERIORITY COMPLEX

A true story of a man who found that self-confidence is not a matter of education or luck



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Savory Secrets from diplomatic tables

II. Swedish Secrets

Gretchen Smith

IF WE are indebted to the Alsatians for the delights of the pâté de foie gras, we can never cease to be grateful to the children of Sweden for that savior of jaded appetites, the hors d'oeuvres. For although like the famous goose-liver delicacy, the hors d'oeuvres bears a French name, it is nevertheless Swedish—as decidedly and distinctively so as is the custom of feeding the birds at Christmas.

And while on the subject of feeding the birds, a quaint custom observed by the Swedes at Christmas time, when bundles of wheat and grain are tied to house porches to be certain the little "feathered friends" receive a Christmas repast, it is interesting to learn that the Swedish people are such great lovers of game, that more than 300,000 game birds are eaten in Stockholm every winter.

But to return from game birds to hors d'oeuvres. The sons of the Vikings are past masters in the art of the hors d'oeuvre table. And the preparation of each of the dozens of items which appear on the typical Swedish Smörgåsbord table, is a culinary achievement.

No one who has visited in the home of the well-to-do Swede has failed to enjoy the delights of the Smörgåsbord, a "light repast" of many dozens of dishes served usually on a side table, frequently on a raised daïs, the delicacies of which are enjoyed standing and partaken of before the heavy dinner, served usually at five o'clock.

The Smörgåsbord was adopted from the Russians by the Swedes over two hundred years ago. The table literally groans under the weight of anywhere from twenty to a hundred dishes, the prominent features of which are quarries of Laks or smoked salmon, varieties of smoked and marinaded fish, Alps of butter, and innumerable little Swedish omelettes, the latter looking like pale custard puddings and served in deep china dishes, hot or cold.

Every nation in the world has its own particular favorite dish or gastronomic custom—that of Sweden is paramountly the Smörgåsbord. Many of the most delicious smoked and pickled fish in the world come from Sweden, due perhaps to two outstanding reasons: the Swedish waters, both salt and fresh, abound in innumerable species of fish—salmon being one of the most delicious—and the second reason is that as a general rule, the Swedish people do not care for meat nearly as much as the Anglo-Saxon or other continentals.

As a rule, the Smörgåsbord is accompanied by the drinking of aërated drinks or liqueurs, although the Swedes as a nation are by no means a "liquor drinking" nation. In fact, it might be said that they are among the greatest milk drinkers in the world, and in some districts the peasants drink nothing but milk.

Due probably to the cold, which predominates the greater part of the year, the Swedes are very heavy eaters and although they may not eat a great deal at each meal, they eat frequently. There are usually about five meals a day, starting with a breakfast at seven or eight o'clock, a second breakfast or luncheon at about twelve, dinner at four or five, and supper at eight or nine in the evening. The Smörgåsbord, as was stated before, is usually "thrown in" as a side issue.

While the Swedish people excel in the preparation of pickled, salted, and smoked fish, they are also adept in the art of roasting and are very fond of roast pork, as are their Teutonic neighbors, the Germans.

Also, like the Germans, the Swedish women are most particular housekeepers, and no Swedish girl would think of getting married without first having a very thorough knowledge of the fundamentals, at least, of cooking and housekeeping.

One of the most beautiful as well as efficiently managed homes in Washington is that of the Swedish Minister, whose wife and charming daughters have contributed much to the social life of the capital. Mme. B's dinners are famed for their excellence and it is a known fact, that no repast is ever partaken in the stately home on Massachusetts Avenue, that has not had the personal supervision of the Minister's wife.

Not only does the lady of Sweden know the delicacies of the table but the art of preparing the "homely" things of the everyday meal has been mastered by her to the finest degree.

No diplomatic hostess of Washington has been more generous in contributing some of her table secrets to the uninitiated than has Mme. B. the sharing of which makes it easy to understand why Swedish cooks are rated among the best and most efficient in the world.

CABBAGE WITH MINCED MEAT (KÄLDOLMA)

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veal) and rice; mix well and season; place one spoonful of mixture on each leaf and roll the leaf around it, folding over the ends of the leaf. Into a pan, which has been provided with a generous piece of butter, place the rolls of cabbage and meat close together but not over each other, and season slightly, adding also a little of the bouillon. Bouillon juice should be added frequently and the rolls allowed to cook in a small amount of the juice for two hours.

Brown the juice by adding soy or burnt sugar and thicken with flour and cream. Serve hot, with the gravy and potatoes.

Griddle Cakes (Plättar)

2 eggs
1 cupful milk
2 tablespoonfuls melted butter
A little cream
½ coffee cupful flour
Salt and sugar

Mix the above ingredients together and let stand two hours. Fry on the griddle till light brown, using butter for frying instead of lard.

Poor Cavaliers (Fattiga Riddare)

Soak stale white bread in a mixture of 2 cupfuls milk, 3 tablespoonfuls sugar, 2 tablespoonfuls cinnamon, and 2 tablespoonfuls flour. Fry in butter until light brown.

Serve with jam or strawberry or raspberry preserves.

Swedish Meat Balls

2 pounds minced raw veal or beef
3 coffee cupfuls milk
½ coffee cupful cream
2 raw grated potatoes
1 egg
2 finely chopped and browned onions, salt, white pepper, and a little sugar

Mix the above ingredients thoroughly, and roll into balls. Fry in butter in an iron pan. Use a thickening of flour and cream for the gravy. Serve with creamed potatoes, carrots browned in butter, and peas.

Swedish Platter

Crab meat
Lobster meat from claws
Chicken meat
Caviar
Sardelles
Sardines
Smoked sturgeon
Hard-boiled eggs
Smoked salmon

In the center of a large round platter, form a small pyramid of lobster, crab, chicken, or herring covered with thick mayonnaise. Decorate with olives, caviar, and hard-boiled eggs. Arrange around it, alternating in color, a great many different small sandwiches made of caviar, sardelles, sardines, smoked sturgeon, and smoked salmon—also stuffed eggs.

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MAGIC COOKIES

1⅓ cups (1 can) Eagle Brand Sweetened Condensed Milk
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Thoroughly blend Eagle Brand Sweetened Condensed Milk, peanut butter and any one of the five ingredients listed at the left. Drop by spoonfuls onto buttered baking sheet. Bake 15 minutes or until brown, in a moderately hot oven (375°F.) Makes about 30 cookies.

● No flour! No baking powder! Only 3 ingredients! Mixed in no time! Yet—whichever of the 5 ways you choose to make them—these cookies are crunchy, crispy winners! ● *But remember*—Evaporated Milk won't—can't—succeed in this recipe. You must use *Sweetened Condensed* Milk. Just remember the name *Eagle Brand.*

1. **Two Cups Raisins**
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2. **Two Cups Corn Flakes**
   or
3. **Three Cups Coconut**
   or
4. **Two Cups Bran Flakes**
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5. **One Cup Nut Meats, Chopped**

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The American Home Menu Maker is, we believe, the most practical way ever devised for filing recipes. It is a system originated by the Editor of this magazine and used in our own kitchens. The usual card system is not only inadequate but frequently messy and not always clean. The Cellophane envelopes which we provide allow of visibility on two sides, preserve the helpful photographs and can be washed off when the cake dough spatters. In addition to the obvious time saved in filing your recipes, the Menu Maker offers the advantage of planning your meals once a week—one major marketing job and left-overs intelligently used in unusual ways.

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The American Home, Garden City, New York

Some small turrets of aspic filled with sardelles or any suitable fish, cornucopias made of smoked salmon or of ham, twisted sardelles very small brioches filled with sardelle butter, tiny stuffed tomatoes. Any of the above hors d'oeuvres are suitable for the Swedish platter, which should always look appetizing, tasty, and gaily colored.

Tomato Aspic to Serve with Swedish Platter

½ can or 2 cupfuls of tomatoes
3 cloves
1 bay leaf
1 slice onion
¼ box of gelatine, soaked in ½ cupful water
1 teaspoonful of salt
1 teaspoonful of sugar
¼ teaspoonful of pepper

Boil the tomatoes, spices, and onion until the tomatoes are soft. Then add the soaked gelatine and stir until the gelatine is dissolved; then strain and pour it into a border or ring-shaped mold to set. The lobster, crab meat, and chicken meat may be served in the center of this ring, garnished with hard-boiled eggs, smoked salmon, etc.

The American Home kitchen

[*Continued from page 271*]

a switch to do the hard and boring tasks for us. The thermometers and thermostats keep faithful watch on the cakes and the pies and the meats. The dishwasher makes short shrift of the dishes, the cupboards submit to order and stay tidy, the floor is waxed and shiny—and all is cheer and joy in this compact, efficient little kitchen of ours, modern enough to realize that its first duty is labor saving and adult enough to realize none of its efficient duties need be grim.

Please do come in and see us. We will show you everything that's in it and send you away with some of its sunshine and warmth in your heart. However, we assume no responsibility nor will we answer irate husbands faced with demands for every back-break-saving device that is in our American Home Kitchen. And should we answer an especially furious case, our retort will be that there's not a single useless what-not in The American Home Kitchen. Every modern, up-to-date kitchen needs everything that's in ours!

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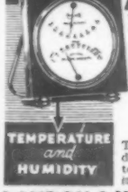

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Removing Dog Hairs from Rugs

Dog hairs on rugs are difficult to remove with carpet sweeper or vacuum cleaner. Use a cloth or paper wrung out in warm water and rub over the rug. They are quickly removed. Mrs. John J. Mathews, New York, N. Y.

Crayons on Wallpaper

After renting our house at Pelham Manor, N. Y., furnished, we returned to find the delicate gray living room paper and paper in other parts of the house badly marked with colored crayon, by a small child. As you know, these crayons contain wax and are quite difficult to remove. I found by using a clean, dry square of Brillo and gently brushing the marks, every trace was removed without destroying the design in the paper. Mrs. Thos. H. Stagg, Flushing, N. Y.

Wire Screens Neatly Mended

For a ½-inch hole, for example, cut a piece of wire 1¼ inches square, ravel ¼ inch all around, bend this ¼-inch fringe at right angles, pass it deftly through the screen over the hole and bend the wires inwardly all around. This makes a nearly invisible patch. Smaller holes may be darned with wire ravelings. S. Brill, Milwaukee, Wis.

Tile Floors

I find that the easiest and most effective way to keep a tile floor spotless is to sprinkle ordinary baking soda over it and then wipe it up with a damp cloth. Mrs. George H. Day, Oakland, California.

Gilt Picture Frames

Gilt picture frames which have tarnished can be restored by rubbing them with a sponge or cloth dampened with turpentine. Ruth Horn, Nashville, Tenn.

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Starting fall decorating with things "all wrong"?

[*Continued from page 306*]

not want to go to the expense of carpentry and have a bookcase wide enough, it may be placed in front of the closed door, and if not high enough, the upper

part of the door may be hidden behind a lovely old tapestry or small India print.

RADIATOR TROUBLE?

Radiators are one of the most cantankerous problems we have to contend with. Builders seem to take an unholy delight in placing them in the most inconvenient locations. In one particular room there was a large, ungainly radiator in the exact center of one of the largest wall spaces, a space which cried aloud for a large piece of furniture to give proper balance to the room. Of course the radiator could be moved, but that meant an expensive tearing out of pipes, and it would still be unsightly wherever it was placed. Then some one had the bright idea of concealing it and turning it into a decorative asset. And so it became a bookcase. A handsome cabinet was built about it, the front an open grille work, and above it the shelves, topped by a good looking pediment.

There are many other ways of camouflaging what seem to be obstacles to a successful room. Each problem calls for its own individual solution, but no apparent defect is so great that some method cannot be found to overcome it.

A two-faced house in the modern manner

[*Continued from page 328*]

house may mean the solution of their problem, as it did to me. It turns an austere, dignified face to the world passing by its front—and slyly courts the sun and air on its other side. It effects a compromise with tradition which few of us can wrench out entirely, yet appeals to our intelligence as moderns who must live in a 1934 manner.

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Garden facts and fancies

THIS season of the garden's cycle may indeed be called the beginning of a new year. Our eyes and plans are now all turned toward the next spring and despite all trials and tribulations of the current year we look forward hopefully for the harvest of next year. This current year has indeed had its trials. Spells of hitherto unprecedented heat and drought combined have surely perplexed gardeners. We have seen lawns browning under the trying torrid weather conditions, almost universally, and all too often without the means of supplying the water that all vegetations craved. Municipal and urban restrictions on the use of water have been imposed severely. It had to be. And this following on a winter of trying severity.

Plants that had hitherto withstood the winter several years were severely injured when not killed outright. The winter's damages were not fully realized until well into the summer season in many cases. Plants that "came through" the cold of winter sometimes failed to make a proper growth and later died. Nor is it likely that the full toll is yet taken. Many established trees for example, that have struggled for life may not have been fully restored.

One thing, however, is clear: It will be better to start again with fresh new healthy stock than to struggle along with a lot of dilapidated specimens that will take years to regain their productive vigor. And now is the opportunity for a thorough rehabilitation of the garden.

Naturally the ill-cared for starved garden suffered most. Plants that had no reserve capital of food supplies could not draw a check on the bank and get cash. They simply went out. Look around your neighbor gardens and see for yourself!

So there is a lesson to be learned. Feed the land that the land may feed you! Now feeding is largely a matter of common sense. First of all, a soil with plenty of humus in it holds water longer where the plants may get it. A deeply prepared soil encourages deep rooting which in periods of drought gives a wonderful margin of safety, and lastly a soil that has an adequate supply of available mineral salts will meet the need of growing plants to build up a reserve supply within themselves. This obviously suggests that reliance on highly nitrogenous foods that stimulate green growth at the expense of all else is not the right thing for permanent plants although quite satisfactory for annual vegetable crops as are harvested green.

When the weakened plant entered the present season it was unable to assimilate heavy foods and water alone was perhaps the best means of recovery—just to help along for the time being. Now, however, the picture is somewhat changed. Those survivors call for food and the alert gardener will see to it that adequate supplies of mineral salts are given.

The fall planting season into which we are now entering is a good chance for the proper repair to plantings. Remove the dilapidated and plant new stock. Dig deeply in preparation and use a good plant food strong in those mineral salts to be available when the plant is in need. The gardener should take no chances on the future but do a thorough job of feeding now as fall planting is in progress. That will be the best assurance for a good growing season when spring returns.

The fall planting season is an opportunity not to be overlooked. There is always a plethora of outdoor work in spring. Plant now but plant well and don't forget to mulch. Mulching is putting on a blanket. It keeps in available moisture and protects against unduly rapid changes of temperature.

THE full results of last winter's injury to plants, particularly trees, may not even yet be realized although in some cases the deductions

are quite clear. The final results of last winter's debilitation may not even be deferred until next year. Some plants have been so shocked by the winter injury that they fall victim to other things which may apparently be the cause of ultimate loss and death. For instance, the New Jersey Experiment Station in its *Nursery Disease Notes* of August, 1934, refers to many cases of Himalayan Pine (Pinus excelsa) dead or dying and in every case a fungus was detected on canker-like areas in the bark and close observation has led to the conclusion that this fungus is merely a secondary result affecting a highly weakened tree. Just nature's way of removing, by parisitic fungus, the too weak, useless individual.

Plants that have been set out beyond their normal line of hardiness are very likely to suffer in that way. Many plants of Viburnum are this year infected with a cankerous fungus on the larger branches which again may be a secondary or continuing result of the injury done to the plants' systems by the previous winter. In some cases bark beetles have attacked the weakened plant and a cankerous fungus follows in their trail. Such instances are relatively few, and in all cases they have occurred to individual plants that have been set out beyond the normal regional habitat of that particular species. Within their own normal regions, plants survive extremes of weather.

WHETHER the result of the cool or heat, or both, or what, it is hard to say, but have you noticed that the insect pests this year have seemed to be very less troublesome than for some seasons past? In my own garden the improvement was quite startling. Unfortunately, we are in the Japanese Beetle area and that minority having Japanese Beetle knows what that means, but this is their fourth year and they are not nearly as bad as they were in the third year. Similar reports come from other regions, even those that were very badly infested, in New Jersey for instance. This Beetle is probably following the curve of most other new pests. After their first assault their multiplication is prodigious, but gradually they subside to a norm. This seems to be happening to this particular pest so that in a few years in territories which it has invaded it will be reduced to "just another insect." Of course, as the margin spreads outwards and it attacks new regions its virulence will be as marked as it was in the old area. The same thing happened with the San Jose scale. The scare that went up about thirty years ago led to wholesale destruction and burning of orchards over an enormous area, but we have the San Jose scale with us today—just another scale,—and so it is with most of the virulent diseases that become epidemic when first introduced. In due time they become less and less bothersome through attenuation of the strain perhaps or because natural enemies develop. At all events the subsidence comes. Gladiolus thrip too last year seemed to reach the climax of destruction, but the very same stock carried over and planted this year is, at this moment of writing, growing vigorously and flowering gloriously and no thrips noted. Where

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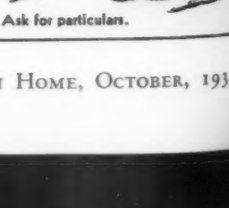

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have they gone? There was some thought that the thrip was largely a storage trouble, but evidently something else has been at work. What? Incidentally it is to be recorded that the Gladiolus staged, this year, a glorious comeback and has resumed its place as the triumphant late summer flower that it was a few years back. And the lacewing fly that disfigured Azaleas and Rhododendrons for which we had to spray continuously, almost constantly, during the last two or three years! None noted in 1934. Where have they gone? Well, the combination of circumstances and conditions has been working in favor of the gardener, and so we can go on always looking forward and to new experiences, and therein lies one of the greatest thrills for the gardener. No two seasons are ever alike and although there is a host of diseases and insects to be combated no one garden ever has even a small minority simultaneously. Always another garden hope.

As my interest has been, naturally, centered around the betterment of home gardens for these many years past it has afforded me a great delight during the last few years to bear witness to the progress that has been made generally but very particularly in the suburban areas of the larger cities and perhaps more particularly in that area that is just beyond the suburban and yet not entirely rural—a region for which we have no comprehensive expressive word.

In one way or another I have had better and more opportunities with each succeeding year, climaxing with the current season, partly through assisting to judge in various garden contests in which a total of several thousands of gardens have been entered. The successful achievements of many of these just beyond suburban region home owners have been amazingly revealing, thrilling beyond the most extravagant dreams of a few years ago. Though we still lament the garden inactivities of a large multitude the inspiring fact that these thousands have achieved wonderful success is significant in this year of accumulated drought, heat, and other handicaps. It would seem, perhaps, the very fact that people had to stay at home more than was their custom in the past has awakened in them the realization of the recreational enjoyments, esthetic expression and the emotional happiness they can have from a better planning and planting in the little plot of ground that surrounds the place called "home."

Curiously enough, the most marked advances have been seen not in the very large plots where extra labor has been depended upon to do the actual work but where each member of an individual family has turned to practical gardening. To design successfully a very small garden is no mean achievement. You cannot make mistakes and in some way cover them up. The whole thing is glaringly apparent at once and, therefore, more credit to this new generation of gardeners who are making gardens as things of beauty and not merely as places in which plants can be made simply to "grow" and which, as a matter of fact, they usually did very poorly in the past.

The stimulative effect of these organized suburban yard and garden contests is remarkable indeed. Perfection of design and the skilful selection of the exactly right plant in texture, color, weight, size, and mass to give expression to a fundamental, sound design is an intriguing and educational hobby. If we make the progress in the next very few years at the pace that has been set within the last five or six years there will be no point in lamenting the beauty of the little English suburban home garden to the very great detriment of this American counterpart. No, the suburban home garden has surely "arrived." Such triumphs of achievement are not just stumbled upon or brought about without serious study and thought—careful selection of plants for a specific purpose.

And, no doubt, the multitudinous garden gossip pages that appear not only in magazines catering to the home such as this present periodical but also there is the multitude of columns of practical garden gossip that appears in the metropolitan daily and local weekly newspapers and then in addition there has been a rich group of handy little textbooks, practical guides to strengthen the tottering step and give a practical helping hand to the inquisitive would-be gardener; and there are more of them to come. Books about gardens can hardly be said to be in the class of the "best sellers" and perhaps because they cost relatively too much money. The de luxe garden book, appealing to the advanced amateur and critical student is set apart and is in a class by itself. I hear rumors of a low-priced series of handy textbooks to be offered as a further aid to the gardener which will deal with very practical topics.

Something entirely different from these practical books but very interesting not only to the practical gardener but also to the home owner who would like to know something of the background of garden work and making, its history and development from the beginning of time, is the *Story of the Garden*. Mr. Richardson Wright, charming, fascinating writer that he is, has gathered together in historic sequence and digested in compact form for the interested reader the only really handy history of gardening and gardens. It is not a cultural book at all but going back to the days of the early Chinese and the Japanese and the Assyrians and the Romans and the Greeks and all the rest of the ancient folk—step by step—the ascent of the modern garden is traced. It has been a work of research and compilation of no mean character and if you want to know your garden history and, particularly, in its recent developments, and as applied to the complicated economics of modern life, I can commend to you this 300 page book, adequately illustrated by the way, that has been recently issued from the press of Dodd, Mead & Company in New York.

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Dreams that can come true to you

[*Continued from page 293*]

the larger Apple trees. These trees are naturally of a low spreading habit, but may attain a height of twenty feet. Their rugged hardiness makes them invaluable for Northern gardens. The most showy is Malus atrosanguinea (the Carmine Crab), with flowers that fade gradually to a lighter pink. Malus floribunda is light shell pink fading to white. The lovely Native double Bechtel's Crab is but a small tree covered in May by hundreds of rounded buds that open a real apple blossom pink.

With the Crabs come the double-flowering Peach in white, pink, or crimson and the double-flowering Hawthorn Paul's Scarlet and the Pyracantha or Firethorn which is laden with orange-red miniature apples in fall.

The flowering shrubs put on their best in Tulip time. Then come the double-flowered upright Deutzia rosea and the graceful D. lemoinei, the fragrant Mock-orange, the Tatarian Bush-honeysuckle, covered with dainty pink flowers, and the showy Weigela.

A daring color scheme may be had by planting blue-violet Tulips, as for instance Bleu Celeste and Valentin, with the deeper varieties of pink such as Edmée and the vivid rose-red Pride of Haarlem, against Common or Hybrid Lilacs.

Suppose for the fun of it that we make out various lists of bulbs for the beginner who has only a limited sum to spend.

Collection A—$20.00 General:

Crocus, 12 blue, 12 yellow, and 12 white; Snowdrops, 12 Giant; 25 Grape Hyacinth; 25 Scilla sibirica; 1 doz. each of Narcissus—King Alfred, Empress, Lucifer, White Lady, Poeticus ornatus; Tulips, 25 each of Clara Butt, Baronne de la Tonnaye, Anton Mauve, Turenne, Louis XIX.

B. Special Collection of Unusual Tulips and Narcissus—12 each

Candystick Tulip (T. clusiana); Lily-flowered Tulip Sirene, pink; Ambrosia, salmon-orange; Gesneriana lutea, yellow.

Of Daffodils: Will Scarlet, Mrs. Langtry, Albatross. Cost about $7.50.

C. Collection of Hyacinths—a dozen each

Lady Derby, pink; King of the Blues, deep blue; Perle Brillante, porcelain blue.

D. Collection of Yellow Cottage and Breeder Tulips—a dozen each

Breeder: Godet parfait, Velvet King, Jaune d'Oeuf.

Cottage: Miss Wilmott, Mrs. Moon, Moonlight, Avis Kennicot.

Collection E—Eight varieties—Darwin Tulips, a dozen each

Princess Elizabeth, rose-pink; Rev. Ewbank, lavender; Philippe de Commines, maroon; Pride of Haarlem, rose-red.

Narcissus, 6 each of: Autocrat, clear golden yellow; Spring Glory, bi-color; Emperor, giant yellow; Sir Watkin, medium yellow.

Any of these latter collections will cost about $7.50, perhaps less, depending of course on the available stock and quality. Exact prices cannot be quoted at time of writing.

A Planting Guide for Lilies

Most of the Lilies we cultivate come from Japan or China or from the Pacific Coast states. These may be roughly divided into four types:

1. Martagon or Turk's cap—with recurved flowers and leaves in whorls. Example L. hansoni
2. Trumpet or True Lilies—with flowers shaped like a trumpet and turned back at the tips. Example L. candidum
3. Open type of flowers. Example L. auratum
4. Lilies bearing upright flowers. Example L. umbellatum

The bulbs are of two kinds, stem-rooting and base-rooting, which determines the depth at which they should be planted. Stem-rooting Lilies form roots on the stalk as it grows and must be planted deep enough to allow for this. Base-rooting Lilies root on bottom of bulb only and therefore need shallow planting.

Anyone who grows Lilies has to reckon with the fact that the bulbs are not to be had until late in fall, often after heavy frost. So mark out the places where your Lilies are to be planted and cover the ground with leaves or manure to prevent freezing. In this way bulbs may be planted as late as December.

Lilies are not over particular as to soil, provided that it has good drainage. In general the sun lovers prefer a light sandy loam, while those that grow in the open woods require the addition of leaf mould. These last will thrive among Azaleas, Rhododendrons, Andromedas, and other evergreen shrubs that like a slightly acid soil. In planting, set each bulb carefully on a layer of sharp sand to encourage root growth.

Six popular Lilies:

I. Lilium candidum (Madonna Lily) Base-rooting. Plant 3 inches deep in sandy loam—must be started in August or September so as to allow time for basal leaf rosette to form before frost. Late bulbs may be planted singly in 5-inch pots, plunged to the rim in soil, and wintered over in cold frames. Sun—June.

II. Lilium hansoni (Turk's-cap Lily) Stem-rooting. Plant 10 inches deep — flowers bright orange-yellow, spotted brown, leaves in whorls. Sun or shade, any soil, June.

III. Lilium regale (Regal Lily) Stem-rooting. Plant 8 inches deep in leafy loam, sun or shade. Trumpet shaped flowers, glistening white inside, outside shaded pink, fragrant at night. July.

IV. Lilium auratum (Gold-banded Lily of Japan) Stem-rooting. Plant 12 inches deep in good garden soil. Flowers open in large clustered heads, white with yellow band down center of petals and flecked with spots of maroon. Sun or partial shade. July and August.

V. Lilium henryi (the "orange speciosum") Stem-rooting. Plant 10 inches deep in rich soil. Large open flowers of deep orange-yellow, partial shade. July and August.

VI. Lilium speciosum rubrum magnificum. Stem-rooting. Plant 9 to 12 inches deep. Large open flowers, deep pink spotted crimson, each petal margined with white. Good loam, sun, or shade. August and September.

Six unusual Lilies:

I. Lilium elegans var. Leonard Joerg. Stem-rooting. Plant 9 inches deep. Flowers cup shaped, apricot with dark spots. Light soil, sun or partial shade. June and July.

II. Lilium wallacei. Base-rooting. Plant 5 to 6 inches deep, orange flowers resembling a small Tiger Lily. Reproduces easily by division. Light soil. June and July.

III. Lilium tenuifolium. (Dwarf Turk's-cap) Stem-rooting. Plant 5 inches deep. Bears clusters of deep scarlet flowers. Height 18 inches. There is a yellow form known of this, Golden Gleam. Sun loving. June.

IV. Lilium martagon (Purple Turk's-cap Lily) Base-rooting. Plant 5 inches deep. Waxy purple flowers, leaves in whorls. Partial shade and sun. June.

V. Lilium columbianum (Oregon

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Lily) Stem-rooting. Plant 6 inches deep. Leaves in whorls like all martagon or Turk's-cap Lilies. A slender Lily with five or six orange-golden flowers borne on terminal spike. Sun loving—June.

VI. Lilium umbellatum grandiflorum (The Orange Lily) and various hybrid forms. Base-rooting. Plant 4 inches deep. Heads of large upright flowers of brilliant orange, shading to copper and crimson. Partial shade—June.

Lily bulbs come in 3 sizes: Selected, Extra, and Heavy; ranging from $2 per dozen to $10 or more, according to kind.

Landscaping the masonry wall

[*Continued from page 287*]

tenacity, but it is not evergreen.

English Ivy is familiar and famous for its evergreen, glossy foliage. It requires some protection when exposed to freezing winter winds on exposed walls. There are several varieties offered but as a wall covering the ordinary forms are best.

The Euonymus is a fairly large family. The clinging vine form of the Japanese species, called vegetus, has been called the best evergreen vine in America. It is desirable for its dense, evergreen foliage and extreme hardiness. In warmer regions it seems to be easily attacked by a scale. Euonymus is fast taking the place of better-known wall covers. Euonymus carrieri or Carrier's Evergreen Bittersweet is generally the most satisfactory climber of the family. It is half bush and half vine, should be given some support and may be pruned to shape. It is a rugged and rapid grower. The radicans vegetus is strong growing with larger leaves than the type. It has orange-red berries which remain on the vine the greater part of the winter. Euonymus japonica variegata is a beautiful small-leaf green and white variegated form. Euonymus in general may be planted at the top of the wall with its runners hanging down to form a screen.

Climbing Hydrangea is one of the finest and most artistic vines in existence. The foliage is large and bold, while the flowers are in flat clusters studded with flaky blossoms which are showy and fragrant. It adheres equally to wood, stone, or brick, but is sometimes slow in getting a start.

The old-fashioned Trumpetvine is still popular where a colorful flowering vine is desired. It is a clean vine bearing large, attractive trumpet-shaped flowers in profusion when the vine has attained a fair size.

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Gardening with broom and dustpan

[*Continued from page 278*]

When they're in the wrong place they must be transplanted, and this is the job that occupies the mornings when the walks are not swept. And, by the way, for that task I find a very small mason's trowel is better than an ordinary garden trowel. The ground where they are to go is forked up with a large garden fork, the mulch of leaves turned under, and small seedlings salvaged from the edge of the path settled into the earth that has been moistened, after being pulverized.

In sweeping, it is best not to sweep straight forward, but to one side or the other of the path. Thus stones and sticks and broken brick-bats and slate and cinders are swept to one side. By always sweeping toward the high side of the walk, the drainage is improved. As the soil is a stiff clay, once or twice a year a load of sand is brought in and scattered over the parts needing it.

Twice, in the eighteen years that have made up the life of this garden, the walks have had an application of old plaster from walls that had to be torn out because of fire damage. This proved fine for hardening them, though the lime was not so good for some of the acid-soil plants that had been thriving in the shade of the trees. On the other hand, it was good for the Alyssum, Candytuft, and other crucifers, and for Gladiolus and Tuberose, whose roots were kept mulched from the sweepings. Many a scuttle of cinders has also gone into these walks.

The principle of the "dust mulch" was learned long ago by the farmers in the dry regions, who found they could conserve the moisture in the soil by ploughing or hoeing. The use of sweepings for the same purpose is simply an adaptation of this method to the small garden.

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Above: Home of Mr. and Mrs. Harry Stein, Mount Vernon, N. Y.

Right: Home of Mrs. Charlotte Lord, Arlington, Massachusetts

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